



and
POPCORN

**On July 11, 1992 the Vigo County
Historical Society will present**

Peacocks and Popcorn,

**a musical tribute to the 70 years of
entertainment at the Indiana Theatre.**

**In order to make this evening a gala
event, we need your help ...**

Vigo County Historical Society

1411 SOUTH SIXTH STREET TERRE HAUTE, INDIANA 47802 (812) 235-9717

June 25, 1992

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Joy Sacopulos

Peter J. Sacopulos

Jerry L. Williams

Executive Director

David M. Buchanan

As president of the Vigo County Historical Society I am contacting every one of its members and its supporters about this year's Summer Celebration, *Peacocks and Popcorn -- 70 Years of Entertainment*.

Although the attendance at the Celebration has grown every year since it began in 1979, this year we have set a very ambitious goal. We want to fill the auditorium of the Indiana Theatre.

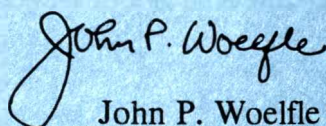
The Summer Celebration has become an integral part of the summer for many of us, but it is amazing how many people have never been to one of the productions. Often this is simply because they have never been invited! And that's why I'm contacting you. I would like your help in reaching our goal of filling the theatre.

The Summer Celebration traditionally raises about two-thirds of our budget. This year the goal is just over \$30,000, so you can see how important the night is to the Historical Society. When we fill the theatre, we will have easily reached that goal.

Literally hundreds of people are involved in making this event a success. Like any goal oriented project, the more people we have working, the more successful we will be. I would like to enlist your help by asking you to attend this year's performance and contact friends and invite them to attend the performance. Why not make it a personal goal to get at least two people to purchase tickets to come to the show? You will all enjoy the evening. I've enclosed another invitation and reply card for your convenience.

Vigo County and the City of Terre Haute has a very proud past, but strangely enough, the past is not what the Historical Society is all about. We are concerned with the future -- making sure that those who come after us know our community and take pride in it. That is one of the reasons we started our Summer Celebration. We celebrate our community and its many treasures in a way that makes history very entertaining. Thus both the Historical Society and our community are strengthened. With your help I'm truly looking forward to our combined success.

Sincerely,



John P. Woelfle
President

ORDER FORM

Peacocks and Popcorn

70 Years of Entertainment

Individual Supporters

☐ **Columbia**

_____ each \$60.00 = \$ _____

Underwriter ticket and Program Listing

☐ **Republic**

_____ each \$30.00 = \$ _____

Patron ticket and Program Listing

☐ **MGM**

_____ each \$20.00 = \$ _____

Single Admission

Business Sponsors

☐ **Paramount**

_____ each \$400.00

10 tickets and full-size ad in program

☐ **Universal**

_____ each \$250.00

10 tickets and half-size ad in program

☐ **RKO**

_____ each \$150.00

10 tickets and Program Listing

NAME _____

(Please print your name as you would like it to appear in the Program Listing)

ADDRESS _____ PHONE _____



Vigo County Historical Society

Summer Celebration

Saturday, July 11, 1992

7:30 p.m.

Indiana Theatre

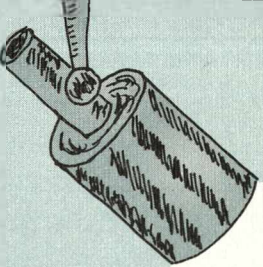
Patron _____ \$30.00

Admission _____ \$20.00

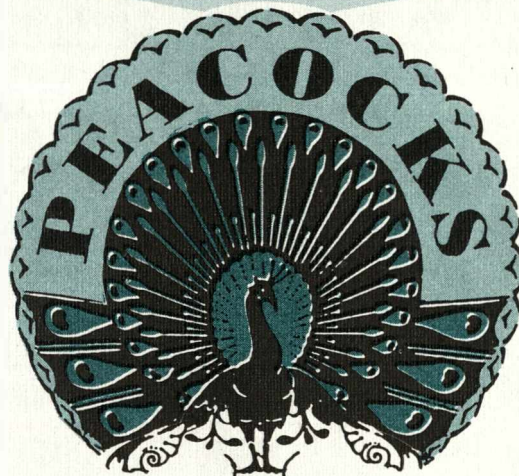
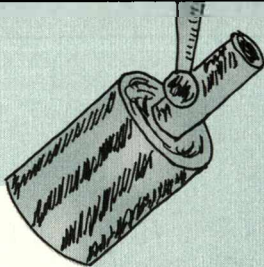
2770



**The Vigo County
Historical Society
presents**



**The Vigo County Historical Society
invites you to a Summer Celebration
commemorating
the 70th Anniversary
of the Indiana Theatre**



and

POPCORN

**Saturday, July 11, 1992
at the
Indiana Theatre**

Doors open 7:30 p.m.

**Send the enclosed reply card along with your check made payable to: The Vigo County Historical Society
in the enclosed envelope.**

**7:30 p.m. Grand opening
Lobby refreshments
Cash bar**

**8:30 p.m. Peacocks and Popcorn
70 Years of
Entertainment**

FADS

and

FIN S

The Fabulous Fifties



Vigo County Historical Society

1411 South Sixth Street

Terre Haute, Indiana 47802

Vigo County Historical Society

1411 South Sixth Street

Terre Haute, Indiana 47802

*Guys and Gals
Put on your poodle skirts,
Slick back your hair,
Jump into your wheels,
and cruise back to the 50's
for a fun-filled evening...*

The Vigo County Historical Society presents

Fads and Fins
a nostalgic look at the 50's

*Saturday, July 10, 1993
at the
Indiana Theatre*

*7:30 p.m. Doors Open
Lobby Refreshments
Cash Bar*

*8:30 p.m. Fads and Fins
The Fabulous Fifties*

*Send the enclosed reply card along with your check,
made payable to The Vigo County Historical Society,
in the enclosed envelope.*

ORDER FORM

Fads and Fins The Fabulous Fifties

Individual Supporters

☐ *De Soto*

_____ each \$60.00 = \$ _____
Underwriter ticket and Program Listing

☐ *Woody*

_____ each \$30.00 = \$ _____
Patron ticket and Program Listing

☐ *Edsel*

_____ each \$20.00 = \$ _____
Single Admission

Business Sponsors

☐ *Packard*

_____ each \$400.00
10 tickets and full-size ad in program

☐ *Studebaker*

_____ each \$250.00
10 tickets and half-size ad in program

☐ *Nash*

_____ each \$150.00
10 tickets and Program Listing

NAME _____
(Please print your name as you would like it to appear in the Program Listing)

ADDRESS _____ PHONE _____



Vigo County Historical Society
Summer Celebration
Saturday, July 10, 1993
7:30 p.m.
Indiana Theatre

Patron _____ \$30.00

Admission _____ \$20.00

No 04227



The Romance of the River
Life Along the Wabash

Vigo County Historical Society

1411 South Sixth Street
Terre Haute, Indiana 47802

The Vigo County Historical Society
proudly presents a
Summer Celebration of local history

The Romance of the River Life Along the Wabash

Saturday, July 9, 1994
at the
Indiana Theatre

7:30 p.m. Riverside Park
Doors Open
Cash Bar

8:30 p.m. The Romance of the River

Send the enclosed reply card
along with your check made payable to
The Vigo County Historical Society
in the enclosed envelope to
The Romance of the River

ORDER FORM

The Romance of the River

Life Along the Wabash

Individual Supporters

☐ **The Romeo**
_____ each \$60.00 = \$ _____
Underwriter Ticket and Program Listing

☐ **The Ida Lee**
_____ each \$30.00 = \$ _____
Patron Ticket and Program Listing

☐ **The Tryon**
_____ each \$20.00 = \$ _____
Single Admission

Business Sponsors

☐ **The Palace**
_____ each \$400.00
10 tickets and full-size ad in program

☐ **The Cumberland**
_____ each \$250.00
10 tickets and half-size ad in program

☐ **The Onaonto**
_____ each \$150.00
10 tickets and Program Listing

NAME _____
(Please print your name as you would like it to appear in the Program Listing)

ADDRESS _____ PHONE _____



Vigo County Historical Society

Summer Celebration

Saturday, July 9, 1994

7:30 p.m.

Indiana Theatre

Patron _____ \$30.00

Admission _____ \$20.00

ORDER FORM

On the Go with the U.S.O.

Individual Supporters

- ☐ **Commander**
_____ each \$60.00 = \$ _____
Underwriter Ticket and Program Listing
- ☐ **Chief**
_____ each \$30.00 = \$ _____
Patron Ticket and Program Listing
- ☐ **Sergeant**
_____ each \$20.00 = \$ _____
Single Admission

Business Sponsors

- ☐ **General**
_____ each \$400.00
10 tickets & full-size ad in program
- ☐ **Admiral**
_____ each \$250.00
10 tickets & half-size ad in program
- ☐ **Colonel**
_____ each \$150.00
10 tickets and Program Listing

NAME _____
(Please print your name as you would like it to appear in the Program Listing)

ADDRESS _____ PHONE _____



Vigo County Historical Society

On the Go with The U.S.O.

Saturday, July 8, 1995
7:30 pm

Shook Fieldhouse - Rose-Hulman

Patron 30.00
Admission 20.00

41 COFFEE

58 SPARE

37 SUGAR

62 SPARE



Greetings,

You are hereby notified
The Vigo County Historical Society
has drafted you to attend
A Summer Celebration
of local history.

*On the Go
with
The U.S.O.*

Saturday, July 8, 1995
in the
Shook Fieldhouse
on the campus of Rose-Hulman

7:30 pm **On the Home Front**
8:30 pm **On the Go with the U.S.O.**

Doors open 7:30 pm

Send the reply card along with your check made
payable to the Vigo County Historical Society in the
enclosed envelope.

Vigo Co. Historical Society - 4/66 *dup*

The
**HISTORICAL
MUSEUM**
of the
WABASH VALLEY

Owned and Operated by the
Vigo County Historical Society, Inc.



MUSEUM HOURS

Wednesday 2 to 4

Sunday 2 to 5

Guided group tours can be arranged by calling
L-9717 or C-8705

1411 So. 6th
6th & Washington
Terre Haute, Indiana

The MUSEUM was formally opened to visitors May 11, 1958 after much planning and hard work by the officers, directors and members of the Vigo County Historical Society.

More members and more funds for operation and expansion are urgently needed. It is hoped that history-minded citizens will show their interest and support by becoming contributing members (\$5.00 per yr.)

The people of the Wabash Valley desire a good MUSEUM, supported in an adequate manner by cash gifts, by county funds, and by individual and group gifts of MUSEUM items.

Our purpose is to collect, preserve and cherish the things our forefathers used and lived by.

The front part of the MUSEUM Building was built in 1868, as the residence of William H. Sage, local baker and confectioner. In 1876 Henry Robinson, another prominent business man, bought it and added the middle part of the house with the Victorian touches. He lived there for twenty-seven years. After the deaths of Mr. and Mrs. Robinson the house became rental property for two years.

Community Affairs File ^{dup} Historical Museum (Wabash Valley)

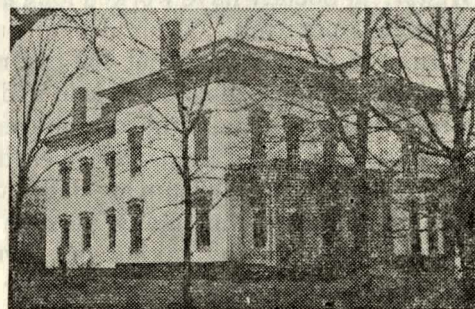
THE Historical Museum

of the

Wabash Valley

Sixth and Washington Ave.

*Owned and Operated by the Vigo
County Historical Society, Inc.*



Vigo County Public Library

DO NOT CIRCULATE
REFERENCE

OFFICERS AND ADMINISTRATION

President, Loring C. Halberstadt

Vice-President, John G. Biel

Secretary, Mrs. Dorothy J. Clark

Treasurer, Warren Brewer

Executive Secretary, Waldo F. Mitchell

Editor of Leaves of Thyme, Miss Juliet Peddle

MUSEUM HOURS

The Museum will be open to visitors from 2 to 4 on Wednesday, Friday, and Saturday, and 2 to 5 on Sunday. Voluntary assistance is solicited by the Executive Secretary to provide help and service to the Museum and visitors. Groups can arrange visitation by contacting the Executive Secretary. Phone L-9717.

THE MUSEUM was formally opened to visitors May 11, 1958 from 2 to 5. During that time 1134 people visited the Museum, and most of them signed the Register. Many others drove up, saw the long waiting lines, and decided to visit at some other time. Up to June 16, 1957 people had visited.

The officers, board members and many other members of the Historical Society have worked long and hard to get the Museum operating. Their dream has come true. Up to June 16 there were about 450 paying members of the society. Many donors of cash and of display objects have helped to make the dream come true.

More members and more funds for operation, are now needed. Friends of the Museum are urged to solicit memberships. It is hoped that many persons will become contributing members by taking out five dollar memberships. One dollar does not pay even for the little monthly publication, Leaves of Thyme. The people of the Wabash Valley desire a good museum, and many will wish to have it supported in an adequate manner, by cash contributions, by county funds, and by individual and group gifts of property. We already have some noted accessions of property, and other such properties are being acquired as gifts weekly. Our purpose is to preserve and cherish the things our forefathers used and lived by.

The east part of the building was built in or immediately before 1868, as the residence of William H. Sage. In 1876 Henry Robinson bought it, remodeled it, and added the middle part of the house. He lived here for 27 years. After the deaths of Mr. and Mrs. Robinson, Professor Wagner of Rose Polytechnic rented it for two years. In 1905 Clemens W. Nagel bought it; it was in the Nagel family until the fall of 1957 when the Vigo County Historical Society bought it from Nagel's daughter, Mrs. Marcella Nagel Lundgren, for our Museum. It has been rewired and redecorated. Further remodeling is contemplated. There are two income producing apartments on the second floor.

There is no charge for admission to the Museum. A box for voluntary contributions of cash for the support of the Museum is conveniently placed at the exit. It is hoped that visitors will contribute generously for such support; but visitors should not feel compelled to do so.

APPLICATION FOR MEMBERSHIP

I herewith apply for membership in the Vigo County Historical Society for..... year (s) and enclose the sum of..... in payment of membership dues.

Signature--Married women please give full maiden name

Address

Regular Membership	\$ 1.00 ()
Contributing Membership	\$ 5.00 ()
Life Membership	\$ 100.00 ()

Friends of the Museum can be helpful in the Museum's development. First, they can donate objects of display value to the Museum. Second, they can induce others to give such objects. Third, they can give the Executive Secretary or officers the names and addresses of persons who have collections of meritorious display objects and a brief description of the objects or collection. Fourth, friends of the Museum can be members of the Historical Society, and can induce others to become members. Friends of the Museum, support it! Be glad you did! Be proud of your Museum!

The Chamber of Commerce is getting out a brochure on Terre Haute. One of the institutions of culture noted in the brochure is the Museum. It is becoming an attraction for tourists and out of town visitors, as well as county residents. It is becoming an educational and cultural asset to our community. School classes and scout troops have found joy and interest in the Museum as an educational factor.

In 1905, the house was purchased by Clemens W. Nagel, remaining in the Nagel family until the fall of 1957 when the Vigo County Historical Society bought it from Nagel's daughter, Mrs. Marcella Nagel Lundgren, for the MUSEUM.

Necessary rewiring and redecorating was completed. There is one income-producing apartment on the second floor.

There is no charge for admission to the MUSEUM. A box for voluntary cash contributions for the support of the MUSEUM is conveniently placed at the exit. It is hoped that visitors will contribute generously for such support; but visitors should not feel compelled to do so.

APPLICATION FOR MEMBERSHIP

I herewith apply for membership in the Vigo County Historical Society and enclose the sum of.....in payment of 19..... membership dues.

Regular Membership	\$ 2.00 ()
Contributing Membership	\$ 5.00 ()
Life Membership	\$ 100.00 ()

Signature (Married women please give full maiden name)

Address

Date

Friends of the MUSEUM can be helpful in the MUSEUM'S development. First, they can donate objects of display value to the MUSEUM. Second, they can induce others to give such objects. Third, they can furnish the names and addresses of persons who have collections of meritorious display objects and a brief description of the objects or collection. Fourth, friends of the MUSEUM should be members of the Historical Society, and induce others to become members. Friend of the MUSEUM, support it! Be proud of your MUSEUM!

It is becoming an attraction for tourists and out of town visitors, as well as local residents. It is becoming an educational and cultural asset to our community. School classes and scout troops have found joy and interest in the MUSEUM as an educational factor.

The Vigo County Historical Society is formed for a purpose other than pecuniary profit: its purpose is educational and charitable, and particularly for the collection and preservation of artifacts, relics, documents, records, maps, letters, genealogies, and other materials of any nature relative to the pre-history, the history and the development of the City of Terre Haute, the County of Vigo, The Wabash River Valley, and State Indiana; and to promote, by any means which may be determined upon by its Board of Directors, an appreciation and consciousness of the historical development of the community or nation and the American Heritage of its citizens.



STARDUST MEMORIES

DANCING AT THE TERRE HAUTE TRIANON

TRIANON

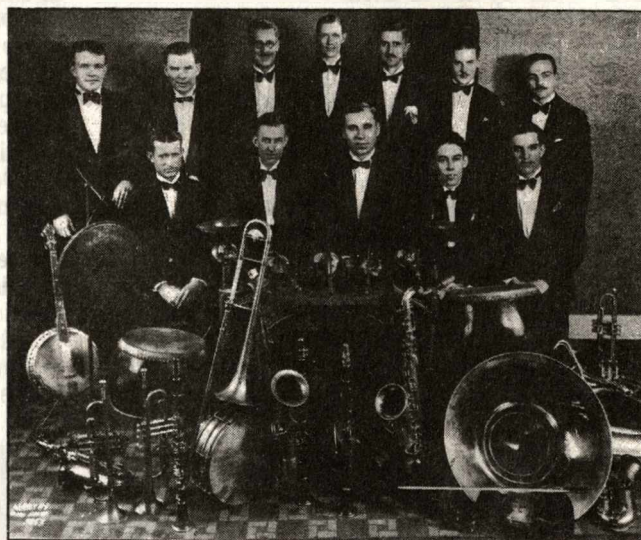
TERRE HAUTE'S MOST POPULAR BALLROOM
DANCING SATURDAYS, SUNDAYS, and HOLIDAYS

Sensational

Fascinating

High-Class

Entertaining



Six

Girl

Entertainers

BUD CROMWELL AND HIS ORCHESTRA

18 PEOPLE. Southern Indiana's Greatest Musical Attraction

HULMAN CIVIC CENTER

JULY 14, 1990

SOUVENIR PROGRAM

Trianon nights kindled many pleasant memories

By Carolyn Toops and Cathy Hendricks

From the time of its grand opening in December 1923, and until the mid-1940s, the Trianon provided entertainment for people of all ages, as well as steady part-time employment for many local musicians and others who provided the necessary support services for the building and its patrons.

One of them is local realtor John C. Figg. He and his popcorn machine became fixtures there from 1924 to 1942. Figg worked Saturdays, Sundays and holidays, selling popcorn at five cents a bag. On good nights, he made between \$25 and \$30. Figg said that no food was served during the years he was there.

He recalled that Steve Zemlock sold bottled Cokes for 10 cents, and that the Wey twins ran the coat check stand (10 cents per person). One of the ticket takers was Wayne Schomer, later an Indiana State University vice president, whose father, Billy Schomer, was a dancing instructor and also managed the Trianon for

several years. Homer Williams was the manager for the first 15 years.

Good Band Town

According to Dick Tuttle, the Big Bands earned about \$1,200 maximum for an evening's work. Local musicians, although they didn't become rich playing in the dance halls, gained a great deal of respect. A long-time resident, Robert Nesbit, said all the theaters in town had orchestras and musicians before talkies, and "they were the fair-haired boys around town in those days. We all looked up to the musicians."

Ads for the city's popular dance instructors still appeared regularly in the 1942 Terre Haute Tribune.

Terre Haute's busy music teachers prepared many musicians, some of whom played locally and others who later achieved fame and success in many branches of music. Local 25 of the Terre Haute Federation of Musicians had a large membership in the 1920s and 1930s.

Dancing instruction thrived, too, as eager dancers polished their old steps and learned new ones, and showed off their ballroom dancing skills. The list of dancing masters included Prof. Oscar Duenweg, Chris Stark, Reid Marlatt, the Ewart twins, and Schomer.

Memories

Famous Terre Haute professional dancer and instructor Ernestine Myers Morrissey remembered the Trianon and its Big Bands. "We'd wear evening clothes, long dresses,

and dress up to go," she said. They danced the one-step, the fox trot and the waltz, usually in that order, making a set. "A dance hall was a respected place in those days," she added. "You never saw too much drinking."

One local resident recalled the enjoyment of those days. "We had a lot of dance halls (in Terre Haute) but the Trianon was the top of all of them. Everybody danced," he said, "and not like they're doing now. It was cheek-to-cheek then . . . You could dance on a dime and get nine cents change!"

Ada McGuirk Hodge remembers the summer of 1933, at the depths of the Depression. She and her friends would park behind the building, spread blankets on top of the car, and watch the dancing and listen to the music in the Moonlight Gardens. Duke Ellington's band was there that summer, she recalled.

Sometimes a more affluent friend, already at the Trianon, would get a "pass out" so that another couple could go in for one dance, she said.

Carmen Tiffin began going to the Trianon with her parents when she was a young girl. Her father, Guy Glover, was an entertainer, first as a member of the Harmony Four (with

Carl Jones, Gene Morgan and Pawnee Morgan) and later, with Gene Morgan, as the Si and Ezra duo in local shows and on radio.

Carmen recalled amateur nights (Nancee South was a frequent winner) and look-alike contests as movie stars Ginger Rogers and Veronica Lake.

Special Events

Special attractions at the Trianon included the popular "Sunrise" dances held on July 4, matinee dances on Sunday afternoons, marathons, walkathons and jitterbug contests. Admission was free to fraternities and sororities for some of the Sunday night dances.

Bleachers had to be installed for the walkathons, John Figg recalled. Many local people participated, but it was usually the professional entertainers who won, he said.

As the years went by, and times changed, and the Trianon began losing money, the building was rented for bingo and keno games. It was used as an ice skating rink for a short time, and later housed the Simplicity Pattern Company's operation here. The building was razed to make way for the Topps store, now vacant.

The Trianon may be gone, but it certainly isn't forgotten. If it had a theme song, it could very well be "Thanks for the Memories."



Several happy couples competed in a jitterbug contest at the Trianon in August of 1941. Dance contests and marathons added to the fun at the local dance halls.

Dance Class

FOX TROT, WALTZ, RHUMBA.
ADULT BEGINNERS WED.
APRIL 15, AT 9:30 P. M.
JUNIOR BEGINNERS WED.
APRIL 15, AT 7:30 P. M.

Lessons 17c

Stark School

717 1/2 Wabash Ave.

ADULTS' BALLROOM CLASS FOR BEGINNERS

Starts Thursday, April 16th, 9 P. M.

Ballroom Fully Airconditioned.

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DREXEL HERITAGE®

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Edwin C. Niemeyer, Inc.

Nation's major Big Bands thrilled Trianon crowds

By Richard Tuttle

As we salute the Trianon, memories are stirred, and fond recollections return of the Big Bands of the 1930s, 1940s and into the 1950s.

During that era, the big-name bands of the time played the Trianon. Terre Haute was a natural venue, because for many years it was regarded as a good "show" town, first for vaudeville and later for the Big Bands. The Trianon could accommodate 800 couples, so it was the only local hall where big-name bands came to play.

Paul Whiteman, self-styled as the "King of Jazz," played the Trianon twice. Actually, Whiteman gained his fame in New York on the stage at the Paramount or Roxy. His band had no particular "sound" to identify it, but played good music with some jazz arrangements of excerpts of classical music. He is recognized largely for his rendition of Gershwin's "Rhapsody in Blue."

Afternoon Concerts

Wayne King played the Trianon three times. He gave afternoon concerts for the "older folks," and drew

large crowds. Horace Heidt and His Musical Knights also gave afternoon concerts. He had good side men, including Alvino Rey, who became world famous on his electric guitar.

One of the very fine aggregations playing the dance palace was Hal Kemp, whose music was definitely recognizable, very pleasant and danceable. His style was noted for muted brass and soft reeds, with vocalists whose voices fit the music. A good example is Skinny Ennis who sang "Got a Date with an Angel" and "Foggy Day in London Town." Kemp played here three times, coming down from Chicago. His band played the only arrangement of "Workout" I've ever heard — a difficult, rather long selection. The last time he played here he refused to play it when requested. "It's too hot!" he said. And it was.

Jimmy Dorsey was here after he and Tommy split up. His band was good, with a hint of the Lombardo and King styles.

Duke Ellington was here twice, drawing sell-out crowds. No wonder, for his band was great, playing the

very evident Ellington style in pieces like "String of Pearls," "Satin Doll," and "Take the 'A' Train." Among the most noted of his side men were Cootie Williams, Johnny Hodges and Harry Carney, all of whom were with him for years. Ellington had possibly the best band to play the Trianon.

Claude Thornhill

Terre Haute's own Claude Thornhill was a big hit when he appeared in 1942. His band was very distinctive, having two French horns, which very few bands featured. Thornhill was a great pianist, and his theme "Snowfall," was a recording hit.

Two bands that had similar sounds were Kay Kayser and Sammy Kaye. Kayser and his "College of Musical Knowledge" gained national fame on radio networks, and were in a few movies. Both played to capacity houses at the Trianon.

A couple of the older "jazz" style bands which played the Trianon were Henry Busse and Clyde McCoy. McCoy's band was smaller, and featured the older favorites, "Wabash Blues," "Basin Street Blues" and "Joplin Rag." Both played cornet and trumpet. The Red Nichols group, The Five Pennies, was also in this classification, and not really one of the "big" bands of fifteen to eighteen musicians.

Noble Sissle was one of the finer Big Bands appearing at the Trianon, scheduled here twice during summer months and playing in the outside open-air dance floor. The first time he was here, the vocalist was Lena Horne, then about 17 years of age, beautiful and with a great voice. Later, she appeared in Broadway shows, and became one of the leading female vocalists of four decades.

Others Played Here

Herbie Kay gave another well-known female vocalist her start. This was Dorothy Lamour who became well known for her roles in the "Road" pictures with Bing Crosby and Bob Hope. Kay's band wasn't great, but enjoyed a long period of popularity in the '30s and '40s.

One of the great show bands was that of Cab Calloway, largely because of the leader's songs, "Heigh-de-Ho" and "Minnie the Moocher." Calloway was a good musician, and after the Big Band era died down, he toured Europe in Gershwin's "Porgy and Bess" as Sportin' Life. He is one of the few Big Band leaders still living.

Count Basie played the Trianon with a group of very fine musicians. Basie's music was distinctive,



Duke Ellington's great band played at the Trianon twice.

largely because of his piano style. Billie Holiday sang with the Basie band, and Basie backed Sinatra on a nationwide tour. Joe Williams, who appears now and then on the Cosby Show, and with Johnny Carson, was the male vocalist with Basie.

Some of the lesser known bands playing the Trianon included Jimmy Lunceford, Bob Crosby and the Bobcats, Wayne McIntyre, Barney Rapp, Art Mooney, Johnny "Scat" Davis from Brazil (who played for some

time with Fred Waring and the Pennsylvanians), Frank and Milt Britton, and Betty Hutton's sister, Ina Ray Hutton's all-girl band.

All the local bands played the Trianon weekday evenings and Sunday afternoons — Leo Baxter whose pit band played the Liberty and Hipodrome; Jack O'Grady, also pit band at the Grand; Lowell Tennis, piano; Bud Cromwell; Paul Stuart with "Dee" Ewing on sax; Les Shepard; and many more.



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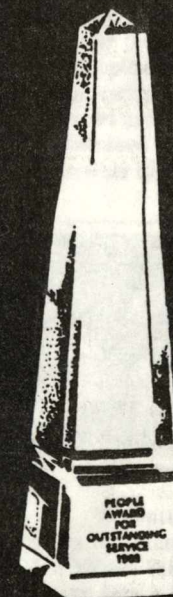


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Trianon era reflected in dances, fashions, music

By Susie Dewey

During the period between the two World Wars, Terre Haute dance enthusiasts frequented the Trianon at 29th and Wabash. While the world was reeling from Depression, the dancers kept their spirits up with the music, the dances and the dress of the times.

The popular dances and the fashionable attire of each period were interwoven with the glamour of the Hollywood motion picture industry. These factors interacted with the great music of the Big Bands to set the stage for one of Terre Haute's pleasantest times.

For a brief period after World War I, bizarre shapes and peculiar combinations dominated women's fashions. By 1923, when the Trianon opened, the straight lines of the Roaring Twenties fashions were firmly established. Skirts were rising from the former mid-calf length to 14 to 16 inches from the floor. The breast was flattened and the waist lowered and uneven hem lines were all the rage. The deep "V" neckline both back and front was sometimes filled in but

more often covered with a gauze silk scarf. Fringe, beaded embroidery and floating fabrics moved to the music of the fox trot.

Ballroom dancing in the '20s had become active. In fact, some considered it exercise. Freed from the restrictions of whalebone corsets and uncomfortable shoes, dancers were learning the fox trot, the most significant development in all ballroom dancing. It encouraged a variety of styles and could be either fast or slow. It was the hardest step to master.

The straight, tube-like dresses of the era were complimented with short shingle-backed hair in 1923. In 1924, permanent waves became popular and the front hair was usually waved. The next trend was the really short hair, cropped like a man's. The short hair, comfortable lower heeled shoes, and short- or no-sleeve dresses allowed greater ease of movement to dance to the faster new jazz music. That year the waltz and the Charleston were popular at the Trianon.

In Terre Haute, beautiful dresses were sold at Herz's, The Root Store,

Meis, Goldberg's, Kleeman's and Levi's. Specialty stores included Jame-Wolf, the Polly Ann Shop and the Silver Specialty Shop. Dancing shoes were advertised at Mammoth Shoe Stores and Ben Becker Shoe Company.

By 1929, the straight dresses began to fit closely over the hips and thighs, but the biggest trend in dancing costumes came from Hollywood. Both Greta Garbo and Joan Crawford had broad shoulders, so designers began to widen shoulders. The skirts fell gradually to about twelve inches above the floor for day wear and even to six inches for dancing. Ginger Rogers wore long hair, wide skirts cut on the bias, and even soft curls.

The new dance costume had begun to meet the needs of the samba, the carioca, and the Lindy. The Lindy was based on Lindbergh's flight to Paris in 1927, but it had swept the country in the early 1930s. The Lindy was also called jitterbug, jive and swing and six million Americans were learning it.

It was in 1936 that high school students left their seats in the Paramount in New York City to jitterbug in the aisles. Jitterbugging to juke boxes was common all over America. At the Trianon, dancers were listen-

ing to new Latin American rhythms and swaying to new beats. Listening to music was as popular as dancing to it. Dancing the Lambeth Walk and the Big Apple was a sign of modernity for all ages in the late 1930s.

As the dances changed in the 1930s, so did hair styles. The page-boy bob to the chin level let hair swing with the music. Hollywood star Veronica Lake showed "peek-a-boo" hair that hung long, loose and over one eye. The style caused so many industrial accidents in factories that the star was asked to modify it in future movies. At the end of the decade, women were wearing flowers in their hair.

In Terre Haute during the late '30s, the same shops served the public with more being opened. It was a rich time for downtown merchants and shoppers. Smith's was just one of six major department stores which beckoned, as well as Steiger's for furs, Horning's for shoes, Levinson's for special dresses, and the May Shop for fine blouses and lingerie. The Fashion, newly opened in 1936, advertised dance dresses.

With the beginning of the war in Europe, dancing and style changes assumed less importance. More American women were working longer hours and uniforms were seen everywhere. At the Trianon in the

Continued on Page 14



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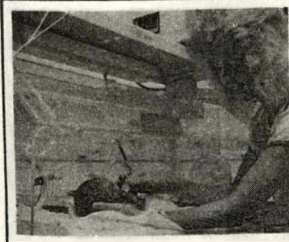
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Local interest still high in era of music, dancing

Editor's Note: In 1969, Carolyn Toops researched and wrote a series for the Terre Haute Tribune on the heyday of music and dancing in Terre Haute. Music has a rich tradition in the city, and the dance pavilions and Big Bands of the '20s, '30s and '40s offered citizens a pleasant and happy diversion from the stresses of Depression and War during those years. At the time Toops wrote her articles, many musicians and persons involved in the local entertainment scene were still living, and what she thought would be one nostalgic article, grew into a five-part series, thanks to the fond recollections shared by many local residents. What follows is her memory of how this came about.

By Carolyn Toops
My assignment in September 1969 from TRIBUNE City Editor Ned Bush sounded simple: Interview Chris Stark, a neighbor of Ned's, for a nostalgic Sunday feature about music and dancing here in the 1920s and 1930s. Chris Stark had given piano and dance lessons, but now, in his

eighties, he had become reclusive, and was limiting his teaching to a very few piano students.

Mr. Stark refused to be interviewed, and it wasn't just my request he refused. Earlier, Jack Hughes, another TRIBUNE reporter, had attempted to talk to him. No luck.

My dilemma: How to do a feature on the assigned topic without any contact with Mr. Stark.

My solution: Work around him by getting information from other local musicians.

Many Memories

Little did I know that one lengthy Sunday feature would expand into five, and that I would meet many Terre Hauteans eager to share their memories and photos of their "dancing days."

Local bandleader Leo Baxter was my primary source. Leo had had his own orchestras since the 1920s, and was music and program director for WBOW for 27 years, playing piano and organ. In 1966 we had worked together to coordinate the music for

the Style-O-Rama, one of the special events of Terre Haute's Sesquicentennial.

Leo provided a wealth of information. I also checked the public library's newspaper collection on microfilm, and talked to others, including Mary Frances Graham, a family friend, who at that time was secretary to Dr. Jerome Martin at Commercial Solvents Corporation.

She reminisced: "One of the things I remember about the dancing of the '20s is that people danced gracefully and well, and looked good on the dance floor. The smooth, gliding dances were especially graceful. Often a young lady could tell by the way her partner danced (and his manners) who his dancing instructor had been. To one local dancing master, deportment and dancing skill were equally important."

Who were some of these partners, I asked. Ralph Tucker was an excellent dancer, she said. Great, I thought. Maybe he'll help me with the next feature. Indeed he did. At that time, he had his own public relations firm on Wabash Avenue, after serving five terms as Terre Haute's mayor.

Reminiscing

An hour or so before our appointment, Mayor Tucker called me at the

TRIBUNE. He's going to cancel, I thought. But no, he said he hoped I wouldn't object to his inviting a few musician friends to join in the conversation.

What an afternoon! Verne Brown, Bud Cromwell and John K. Lamb were there. Mayor Tucker had prepared an agenda: Lists of dance halls, orchestras and individual musicians and entertainers that he remembered. The others added names, places and anecdotes.

Always apt with a "quotable quote," Mayor Tucker remembered this about 1920s dancing: "The grace, the long sweeping steps, the twirling, long skirts of the girls... beautiful."

I sat there, spellbound, for two hours, taking notes furiously while the four friends reminisced. Bud Cromwell told me later that he hadn't had so much fun in years. He had been a professional musician, leading several of his own orchestras, until 1932, when he became active in the family business.

Excursion Boats

Verne Brown steered me toward another feature, which focused on the dance boats which traveled the Wabash River during the summers. Verne's family's excursion boats were the Winner and the Welcome, and he talked about his experiences

on the road with bands including Paul Whiteman, Ted Weems and Henry Busse.

John Lamb, described by Bud Cromwell as "a popular young man with a natural talent for piano," often sat in at piano with Cromwell's musicians at private club dances. A well-known civic and community leader, Lamb later served as executive vice president of the Chamber of Commerce and as an alcoholism counselor at Katherine Hamilton Mental Health Center. He died in 1980.

Readers responded enthusiastically to the Sunday features on music and dancing. They wrote, they telephoned, and came to the TRIBUNE editorial office to show me photos and scrapbooks, and to talk.

That's how I met John Roberts, who, at approximately age 80, was still busy working for Gibson Coal and Supply Co. He had been in the entertainment business in the '20s and '30s, operating a number of dance halls and ballrooms. He had great stories about the marathons and walkathons, very popular during Depression days.


Another "music man" featured in my series was Warren Henderson, banjoist, orchestra leader and music store owner. He had purchased a

banjo for \$200 in 1924 (quite a price then!) and managed to get lessons from the banjo player in the Coon-Sanders band.

That was one of my favorite and most satisfying assignments at the TRIBUNE, even if it didn't turn out quite like Ned Bush had anticipated.



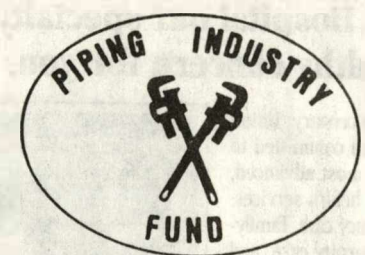
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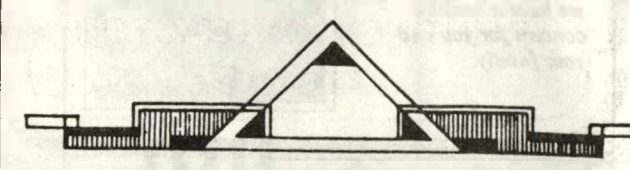


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Popular local, Thornhill showed early music talent

By David Buchanan

Claude Thornhill formed his first large orchestra in late 1939. By 1942 his sounds and music were known all over the world. Many would say that sounds like "instant success" but, as in the case of most such successes, instant success took years of hard work.

Claude was born in Terre Haute on August 10, 1908, and grew up listening to music and discussions about music. His mother, Maude Thornhill, was the choir director for the Maplewood Christian Church from its inception in 1903 until she retired in 1966. Her sister, Mrs. Dolph Cross, began teaching Claude piano when he was four years old. He did so well that at 15 he had become a professional pianist. Those early piano lessons would influence his adult musical style, helping define it and make that style unique.

A good friend of Claude's, newspaper editor Robert Nesbit, remembered Claude as a musical genius, even as a youngster. At one time the two had the same music teacher, Paul Johnson. When Johnson died,

Nesbit said, "They wrote in his obituary in the paper that among his students were Bob Nesbit and Claude Thornhill. And, of course, I couldn't even carry Claude Thornhill's hat out of the room as far as music was concerned."

A long-time local educator, James F. Conover, remembered that Claude skipped school one Wednesday afternoon a month, staying home to practice piano on the days that his mother went to her Ladies Aid Society meeting. Mr. Zimmerman, the principal at Garfield High, said, "Well, if he loves music that much, I'm not going to kick him out of school."

When he was 13, Claude Thornhill organized his first orchestra, "The 12 Points Harmonious Outcasts." How well that band did isn't documented, but it must have given him some encouragement because he continued playing. Two years later, at the age of 15, he left school to play a calliope on an Ohio River showboat called The Washington.

In 1927 he had become a member of Austin Wiley's band in Cleveland, Ohio. Artie Shaw was also a member



Claude Thornhill

of the band at that time. From 1928 to 1931 Claude was a pianist and arranger for Hal Kemp's orchestra. While a member of that band, he took courses at the Cincinnati Conservatory of Music and at the Curtis Institute of Music in Philadelphia. He took the lessons and, at the same time, traveled with Hal Kemp's orchestra.

In 1931 Claude left the Hal Kemp orchestra and moved to New York City to become an arranger for Jacques Renard. Mr. Renard was con-

ductor for the "Camel Radio Program" and on the "Manhattan Merry-Go-Round". Claude joined Benny Goodman's orchestra in 1934; that orchestra was broadcasting for the National Biscuit Company's program over NBC. During the early 1930s he also was the arranger and pianist for a number of singers.

In 1936 he went to Hollywood to arrange music for Andre Kostelanetz, Bing Crosby, Skinnay Ennis's orchestra and for Judy Garland. In Judy Garland's 1939 movie, "Babes in Arms," Mr. Thornhill did the song backgrounds.

In January of 1940, Claude Thornhill formed his own orchestra, and became that "instant success."

On April 14, 1942, the local-boy-made-good came home to play the Trianon, "direct from a six-week engagement at Hollywood's palatial Palladium." A public reception and parade welcomed Claude and the members of his band. The Garfield High School band, directed by Bobby Gilley, led the parade to city hall where "the young maestro" was greeted by Mayor Joseph P. Duffy.

Shortly after the formation of the orchestra, World War II began. The orchestra disbanded for national service. Claude joined the United States Navy as an Apprentice Sea-

man. During the war he served in the Pacific operations, entertaining the troops with his music. By the war's end he had become Chief Musician in the Navy and had his own band.

Following de-mobilization, Claude reformed his orchestra. He stylized his music to feature his piano solos and included double-reeds and a French horn in its instrumentation. The band proved very successful, touring both America and Europe. It also garnered recording contracts from Columbia and from RCA Victor.

The signature melody for Claude Thornhill and his orchestra was the song "Snowfall." Other songs he recorded included "Lullaby of the Rain," "Embraceable You," "Honolulu," "Sweet and Lovely," "I Wish I Had You," "Buster's Last Stand," "Autumn Nocturne" and "Fare Thee Well, Annie Laurie."

By the late 1940s the Big Bands were no longer profitable. Music tastes were changing, as were styles of dance. Many of the large orchestras simply disbanded, their members moving into more current fads in music, or changing occupations altogether. Claude Thornhill elected to continue with the Big Band sounds, and managed to meet with some success. Though his bands would vary in number of members, ranging up to

12, he always managed to find work for the orchestra. He was working up until his death in July of 1965 in Caldwell, New Jersey.

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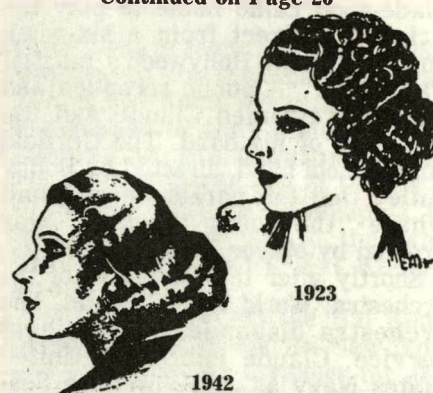
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Continued from Page 9

'40s, any uniform, military or civilian, was acceptable attire, and the wearers were proud of these status symbols. Hollywood stars wore their hair curled and pinned up but they, too, danced in uniforms. Civilian clothes were cut in a restrained and economical style in sympathy with the war effort. Shoulders became very aggressive and square.

Unfortunately, the war years were disastrous for the Big Bands. The trend was to concert halls and away from dance floors. Blackouts, food rationing and a shortage of men kept crowds at dance halls small. People were listening to radios and remaining at home.

The Trianon stayed closed more
Continued on Page 26



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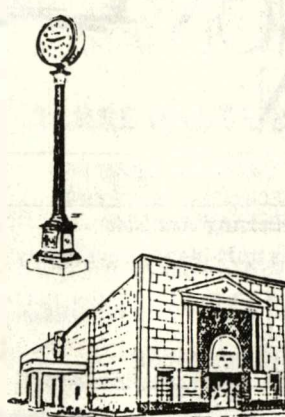


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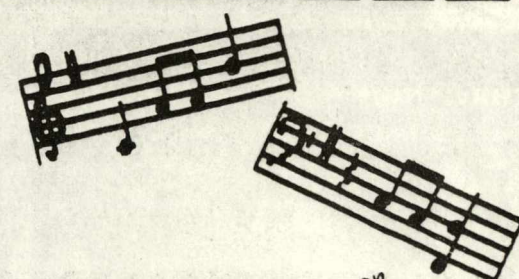
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Costumes — Sherri Wright

Backstage Coordinators — Betty Carter
Jean Shutt - Pat Malloy - Nancy Malloy

Lighting and Sound — Bill Hammond

The Characters (In Order of Appearance)

The Stardust Couple Frank and Marcella Guthrie
String of Pearls Dancers Susan Rose Bell, Bill Adams, Patti Dason, John and Peggy Apgar
Trianon Announcer Jim Bell
Melody Ladies Barbara Potter, Tina Hoopingarner, Ann Malloy
Professor Oscar Duenweg and Dancers Fred and Susan Clawson, Tanya Clawson
Terence P. Leahy, Ben Clawson, Janie Smittkamp
Sally Rand Romelene Burnett
Max Hudson Bill Adams
Amie Ann Monniger Ann Malloy
Sentimental Dancers Johnnie and Suzette Sancedio, Jim and Mary Sullivan
Dorothy Lamour Bunny Burris
Body and Soul Dancers Susan Rose Bell, Bill Adams, Patti Dason, John and Peggy Apgar
Wee Bonnie Baker Colleen Sullivan
The Reid Marlatt School for Dancing Fred and Susan Clawson, Ben Clawson, Janie Smittkamp
The Gilmore Sisters Patty Adler and Patti Dason
Norman Nasser and Archilene Chambers Terence P. Leahy, Tanya Clawson
Archileen School of the Dance Wanda's World of Dance
Judy Sullivan Theresa Havercamp
The Blues Dancers Johnnie and Suzette Sancedio, Jim and Mary Sullivan
Maxine Moore Tina Hoopingarner
Rudy Vallee Mack Burris
Les Cahill Chuck Shutt
The Gilmore Sisters Meredith Adler, Shanna Dason
Billie Lee Schlensker Jason Funk
William Schomer Robert I. Wilson
Schomer Shufflers Wanda's World of Dance
Miss Ernestine Myers Dancers Wanda's World of Dance
Miss Farrington's Dance Students Fred and Susan Clawson, Tanya Clawson
Ben Clawson, Terence P. Leahy, Janie Smittkamp
Cab Calloway Dennis Howell
Claude Fitzsimmons Bob Perkins

Musical Memories

The 1940s

"String of Pearls" Leo Baxter Band
"Don't Sit Under the Apple Tree" Melody Ladies
"Tuxedo Junction" Prof. Oscar Duenweg and Dancers
"Sophisticated Lady" Sally Rand
"In the Mood" Max Hudson
"Sentimental Journey" Amie Ann Monniger

The 1930s

"Body and Soul" Dorothy Lamour
"It's Only a Paper Moon" Wee Bonnie Baker
"The Dipsy Doodle" Dance Contest
"One O'Clock Jump" The Reid Marlatt School for Dancing
"Lullabye of Broadway" The Gilmore Sisters
"Tea for Two" Norman Nasser and Archilene Chambers
"Club Date Combo" Archileen School of the Dance
"Bye Bye Blues" Judy Sullivan
"Stompin' at the Savoy" Maxine Moore

The 1920s

"It Had to be You" Rudy Vallee
"Ain't She Sweet?" Charleston Contest
"Toot, Toot, Tootsie Don't Cry" The Gilmore Sisters
"Somebody Loves Me" Billie Lee Schlensker,
William Schomer and The Schomer Shufflers
"Five Foot Two, Eyes of Blue" Miss Ernestine Myers Dancers
"Always" Les Cahill
Miss Farrington's Dance Students
"Sweet Georgia Brown" Cab Calloway
"Stardust" Claude Fitzsimmons
"Happy Days Are Here Again" The Grand March
"Goodnight Sweetheart" Stardust Memories Musicians

DANCERS STARDUST MEMORIES

Trianon Dancers

John and Peggy Apgar, Robert Wilson, Bill Adams, Patty Adler, Bette Rose, Barbara Carlock, Chris and Dee Buethe, Shirley Moyer, Brian Baker, John Wolf, Glenda Cordell, Kathy Smith, Steve Rausch, Cindy Guthrie, Florence Henderson, Chuck Shutt, Meredith Adler, Shanna Dason, Mack Burris, Ann Malloy, Susan Rose Bell, Colleen Sullivan, Jennifer Lytle

Wanda's World of Dance Dancers

Linda Vancil, Angela Foli, Emily Foli, Janine Orman, Margaret Andrews, Jennifer Andrews, Elizabeth Andrews, Shanda Sparks, Charlotte McDonald, Desiree Blair, Glenda Cordell, Jason Funk, Janie Smittkamp, Tommy Vandeventer, Amy Walker, Bob Wilson, Karen Newkirk, Christie Bunch, Adriane Giltner, Elizabeth Markle, Alicia Humphrey, Shannon Sanders, Jennifer Lytle, Vanessa Ragle, Allison Andrews, Barbara Carlock.

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ROAST BEEF 15	FRUIT CHICKEN 15	DEVILED HAM 15	DEVILED HAM 15
Vegetables		CHICKEN 15	CHICKEN 15
AMERICAN FRIED POTATOES 15	FRUIT CHICKEN 15	EGG 15	EGG 15
FRENCH FRIED POTATOES 15	FRUIT CHICKEN 15	BACON 15	BACON 15
CORN, STEAMED 15	FRUIT CHICKEN 15	PEANUT BUTTER 15	PEANUT BUTTER 15
GREEN BEANS 15	FRUIT CHICKEN 15	HAM AND BEEF 15	HAM AND BEEF 15
SPINACH 15	FRUIT CHICKEN 15	PEANUT BUTTER JELLY 15	PEANUT BUTTER JELLY 15
PEAS 15	FRUIT CHICKEN 15	TOMATO AND LETTUCE 15	TOMATO AND LETTUCE 15
Pickles and Olives		OLIVES 10¢ AN ORDER	PICKLES 10¢ AN ORDER
3 Decker Toasted Sandwiches		Soups	
CLUB SPECIAL (Chicken, Bacon, Tomato, Lettuce, Mayonnaise) 15	FRUIT CHICKEN 15	CREAM OF TOMATO 15	CHILI 15
B.T.L. SPECIAL (Bacon, Tomato, Lettuce, Mayonnaise) 15	FRUIT CHICKEN 15	POPPLES 15	POPPLES 15
T.H. SPECIAL (Tomato, Ham, Lettuce, Mayonnaise) 15	FRUIT CHICKEN 15	Salads	
CRAZY SPECIAL (Peanut Butter, Jelly) 15	FRUIT CHICKEN 15	FRUIT SALAD 15	FRUIT SALAD 15
INN SPECIAL (Bacon, Ham, Lettuce, Mayonnaise) 15	FRUIT CHICKEN 15	HEAD LETTUCE 15	HEAD LETTUCE 15
T.H. SPECIAL (Scrambled Egg, Bacon, Mayonnaise) 15	FRUIT CHICKEN 15	POTATO SALAD 15	POTATO SALAD 15
B.T.L. SPECIAL (Baked Ham, Lettuce, Mayonnaise) 15	FRUIT CHICKEN 15	Sundaes	
CRAZY SPECIAL (Baked Ham, Jelly, Mayonnaise) 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
POP SPECIAL (Pop, Tomato, Lettuce, Mayonnaise) 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
Drinks		FRUIT SUNDAY 15	FRUIT SUNDAY 15
COCA COLA 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
FRUIT UP 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
ORANGEADE 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
LEMONADE 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
BOY CHOCOLATE 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
COFFEE 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
MILK 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
TEA 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
CHOCOLATE MILK 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
CHOCOLATE MILK 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15
TOMATO JUICE 15	FRUIT CHICKEN 15	FRUIT SUNDAY 15	FRUIT SUNDAY 15

Casual Wassell's popular teenage night spot

By Barbara Carney
and Cathy Hendricks

While the Trianon was the place to go for dancing, Terre Haute young people also frequented another more casual spot close by.

The Wassell Inn, at 2808 Wabash Ave., opened in the late 1920s. Its proprietors were a brother and sister, Frank and Ida Wassell. A dance floor in the center was flanked by rows of booths on two levels. Dancing was to the music of a juke box, which was said to have all the latest phonograph records.

Although a '30s menu from the Wassell Inn lists a T-bone steak for 75 cents, sandwiches were the usual bill of fare, always toasted, and sometimes in combinations unheard of today.

The Club Special (chicken, bacon, tomato, lettuce and mayonnaise) at 50 cents and the B.T.L. Special

(bacon, tomato, lettuce and mayonnaise) at 25 cents were very popular. Other specialties included the P.B.L. (pineapple, bacon and lettuce), the T.H. (scrambled egg and bacon), the Crazy (deviled ham and jelly) and the POP (pork, tomato and lettuce). Each sandwich featured mayonnaise as a topping. If you wanted a pickle or olives, you paid 10 cents more, and each was served with potato chips.

The Wassell Inn was not a "main event" kind of place to go for the evening. People dancing at the Trianon often walked across the street for a late evening snack, and it was very popular after the movies. It could be reached from downtown on the street car.

One local photographer and businessman remembers Wassell's fondly from his high school days in the mid '30s. "Wiley (high school students) would go en masse to Was-

sell's. In fact, today when you think about a teenage night club, the people of our era always think of Wassell's because Old Man Wassell rode birddog on us all the time out there.

We went out to Wassell's and danced. That was the 'in' place, really, of all of them."



From "sweet" to "swing" - some tunes of the times

By Richard Tuttle

Dance music developed from ragtime, true jazz and waltz in the 1920s, to swing, some jazz and a waltz now and then in the late '20s and early '30s. By the mid '30s, the dominant rhythm was swing, with the Big Bands leading the way. By "big" bands, we mean 14 or 15 to perhaps 20 pieces.

Many of the Big Bands had permanent homes in the major cities — Chicago, New York, New Orleans, Los Angeles — playing in hotels and dance pavilions such as the Aragon and Trianon in Chicago; Glen Island Casino, Hotel New Yorker and Hotel Pennsylvania in New York.

Some of the jazz and ragtime numbers of that era were "Maple Leaf Rag," "King Porter Stomp," "Carolina Shout" and "Riverboat Shuffle." The blues numbers featured were "St. Louis Blues," "West End Blues" and "Singin' the Blues." Some of the jazz numbers included "Dinah" (also sung as a ballad by some vocalists), "Wrappin' It Up," "I Ain't Got No-

body," "Body and Soul" and "The Man I Love," the last two performed by Coleman Hawkins Quartet as jazz numbers. "You'd Be So Nice To Come Home To" was done by Ella Fitzgerald in jazz rhythm, not as a ballad.

Jazz Hits

A lot of the swing numbers transformed easily into great jazz selections, including the vocals, if the singer was good enough. Bing Crosby could sing a ballad like jazz, as could Perry Como, Lena Horne, Rosemary Clooney, Dinah Shore, Tex Benecke and others.

Classical music could also be played in swing rhythm, as Tommy Dorsey, Glenn Miller, Eddie Duchin, Duke Ellington, Horace Heidt and Paul Whiteman often did. Miller's "St. Louis Blues March" is a classic, as is Tommy Dorsey's "Song of India." Claude Thornhill could make almost any selection sound classical with the French horns, muted brass and clarinets in lower register. While Hal Kemp did not have the French horns, on some ballads his band

would sound like a symphony.

Some of the great Ellington selections were "Take the 'A' Train," "Black and Tan Fantasy," "Braggin' in Brass," "Pyramid," "Lambeth Walk," "Sophisticated Lady," "Blue Light," "A Gypsy Without a Song" and "A Blues Serenade." The arrangements are very distinctive, some by the Duke, some by Johnny Hodges, some by Billy Strayhorn.

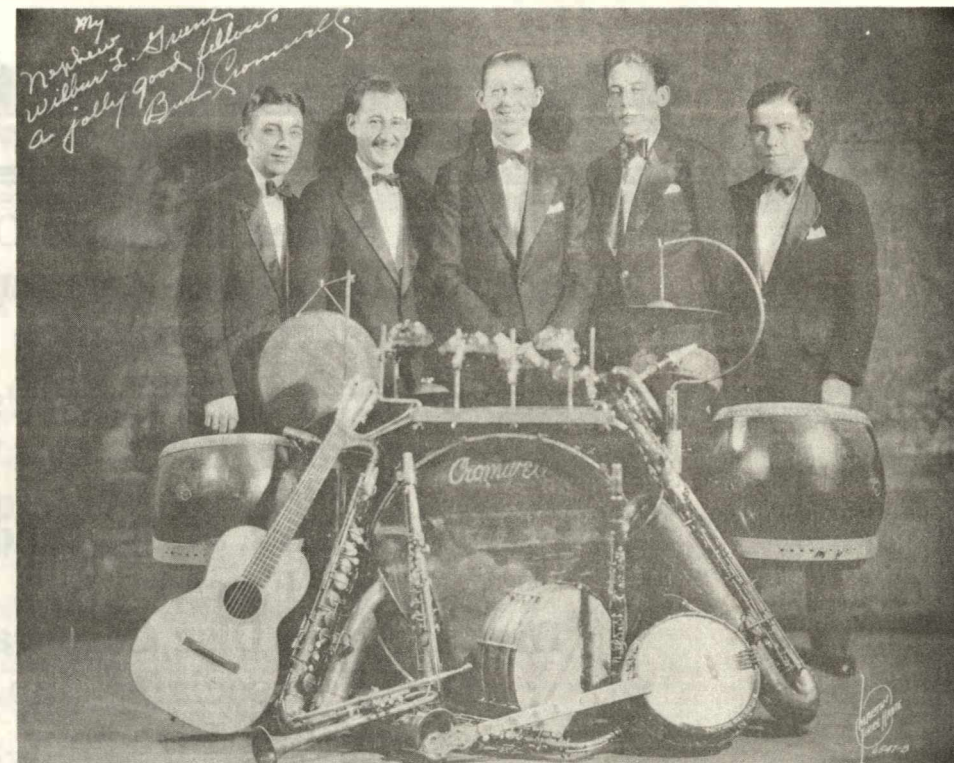
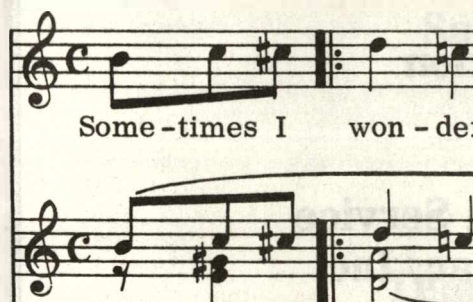
Hoagy Carmichael's "Stardust" was one of the most recorded tunes of the Big Band era. Every Big Band recorded the tune, and most of the best known vocalists recorded it. One of the best recordings was Artie Shaw's, which featured a trumpet solo on the first chorus, and Shaw's clarinet on the second.

Broadway musicals produced hit tunes, some of them three or four. Some of the leading sources were "Music Man," "Camelot," Gershwin's "Porgy and Bess," "Oklahoma," "Carousel," "Sound of Music" and "Damn Yankee" to name a few.

Tunes most requested of the Big Bands were "Stardust," "Perfidia," "Stompin' at the Savoy," "Melancholy Baby," "Blue Room," "One O'Clock Jump," "Little Brown Jug," "Chattanooga Choo-Choo," "Rhapsody in Blue," "Swanee,"

"Let's Dance," "Two O'Clock Jump," "Sunrise Serenade" and "Tuxedo Junction."

Also "In the Mood," "Anvil Chorus," "Snowfall," "Body and Soul," Ravel's "Bolero," "Just One of Those Things," "If I Had You," "Sing, Sing, Sing," "Lady Be Good," "Shine," "Night and Day," "Mood Indigo" and "Getting Sentimental Over You."



Bud Cromwell's band, "The Night Riders," was one of the most popular local groups to play at the Trianon. Known as WBOW's "Official Broadcasting Orchestra" for promotion purposes, the band varied in number of members from time to time. Note the style of instruments used at the time.

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Dance marathons made the entertainment columns

Editor's Note: This article from one Terre Haute daily reported on the progress of a dance marathon (date unknown) at the Trianon, and is offered as an example of the interest generated by dancing as a form of entertainment.

Only four couples were dancing out the long hours today as the Trianon dance marathon had passed the 72 hours at 9:30 o'clock last night and today were slowly wearing away the hours of the fourth day and night.

One of the most popular dancing teams on the floor, that of the two small girls, Miss Loris Steffy, 16 years old, and Miss Ella Prichard, 17 years old, both of North Terre Haute, were forced to stop at 1:30 o'clock this morning. They began to tire early yesterday afternoon, but managed to keep going for several hours.

Hubert Williams and Hazel Beck, team No. 13, was the second of the three teams forced to drop out last night. They began to weaken during the early hours last night and retired from the floor at about 2:30 o'clock this morning.

The third team to give up the

marathon was team No. 16 composed of Harry McCloud and Flora Byrens which left the floor at 9:30 o'clock last night. The retiring of this team came as a real surprise as many had picked this couple as sure winners. However, McCloud was unable to sleep during his rest periods and had to give up. Miss Byrens was still in good condition and able to have danced at least another day.

In Fair Condition

The four dancing teams remaining on the floor were all in good condition this morning and gave every indication of dancing for at least another day.

"Joey" Ryan and Minnie Uffen, team No. 18, were still going strong and "Joey" continues to furnish considerable fun for the others with his antics.

He is assisted in some of the comedy undertaken to relieve the strain by "Butch" Murphy of team No. 10. Miss Gladys Vaughn, Murphy's teammate, continues strong and these two teams are being boosted by hundreds as potential winners.

However, the other two teams

seem equally strong and only the long hours ahead will forecast the final winners.

Still Going Strong

James Wright and Goldie Newburn, composing team No. 12, seem to show scarcely any signs of weakening and Frank and Sarah Clark, composing team No. 2, continue their steady pace without any visible signs of relenting.

The male contestants were shaved last night by Joe Smith and Dorsey Spittler while on the dance floor. Razors and supplies were furnished by Bear Barber and Beauty Supplies.

Continued from Page 14

nights each week. Traveling bands were fewer and crowds became smaller. Fewer persons were attending dancing schools, as the new steps required athletic ability but no great instruction. Attire became more casual and individual. The age of rock and roll was on its way, and the era of television was approaching.

For three decades the Trianon sign and lights beckoned dancers from the area to evenings of music, romance and dancing. The lights still gleamed intermittently in the '50s, but following national trends, the Trianon was no longer to be the attraction it was in one wonderful period of Terre Haute history.

City mourned band leader killed leaving the Trianon

By Cathy Hendricks

A tragic accident shocked and saddened Terre Haute musicians and dance hall goers in the 1920s, as the area's only female orchestra leader was killed leaving the Trianon.

Ada Campbell, described in the numerous newspaper articles after the accident as "too happy, too badly needed, to die," was going home after a rare evening of dancing at the Trianon with her friend, Max Rukes. The new Ford Coupe Rukes was driving collided near Wabash and Rose Ave. with an interurban car bound for the car barns.

One newspaper account said, "In some manner, not yet clearly understood, the auto got into the center of the car tracks proceeding through a large quantity of loose gravel placed in the middle of the tracks during some construction work. This is thought to have diverted the light auto into the east-bound traction car. The impact was so terrific that the auto was demolished and the front end of the street car was damaged considerably."

Both victims were trapped in the car. Both sustained fractured skulls

and internal injuries, and Miss Campbell was blinded by flying glass. Mr. Rukes, a Montezuma auto dealer and former Garfield High School athlete, never regained consciousness after the accident. His parents were Mr. and Mrs. M.J. Rukes of 1013 Maple Ave.

Popular Band

Miss Campbell's band, the Wabash Serenaders, had become quite popular in the dance halls and at social functions around town, and the week before had played on radio station WIBJ.

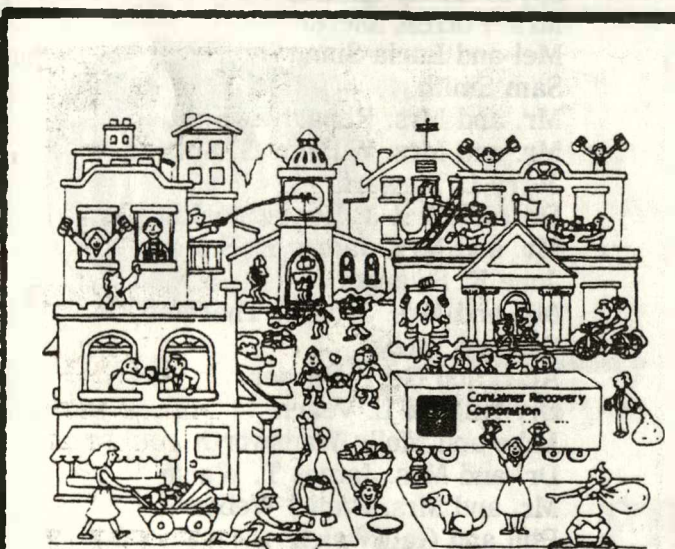
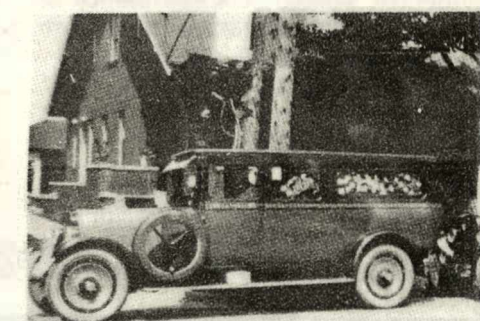
A friend of Miss Campbell's said: "She was a veritable 'glad girl' spreading sunshine with her ever ready smile and her music. No matter how 'rough the going,' for Ada Campbell had no smooth sailing in her brief career, she was always ready for a merry word and a smile. Entirely selfless, with only a thought for others and how to make it better for them, she has necessarily endeared herself to the masses."

"Who is playing?" would be the question and when Ada Campbell and her Wabash Serenaders were mentioned it was assurance of a good

time. She put so much of herself in her work, there was no counting of minutes in observance of union rules with Ada Campbell. A generous giving of her time to add a measure to the happiness of the crowd was her way always."

Miss Campbell received most of her musical education at St. Joseph's Academy, and was said to be a natural musician. She had begun playing at the Alhambra picture house at 13th and Locust on Sunday evenings when only a girl.

She was known for her devotion to her family, Mr. and Mrs. Edward P. Campbell and three brothers, James, Edward and Hubert. Especially close to her mother, she was known to buy her some trinket each payday. She lived at 1929½ Locust St. and was a member of St. Ann's Parish.



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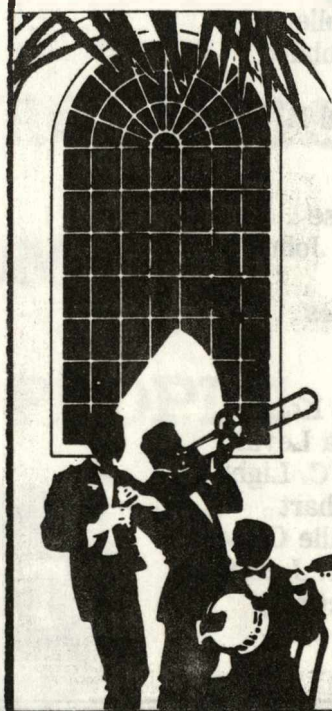
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“Local automobile dealers spent the greater part of the day Monday arranging their exhibits. The Trianon was especially decorated for the occasion, and with the popular music by Bud Cromwell's “Nightriders,” and a trio of musically talented girls, the show was a very festive affair to greet the eye and ear.”

Thanks from the Historical Society

We're proud to present “Stardust Memories — Dancing at the Terre Haute Trianon” as the Vigo County Historical Society's Eleventh Annual Summer Celebration. We hope you have enjoyed the variety and fun of these extravaganzas as much as we have enjoyed presenting them to you.

- 1980 — “A Wabash Valley Tasting Party” — Markle House
- 1981 — “Vaudeville . . . Once Upon a Stage” — Indiana Theatre
- 1982 — “A Portrait in Ragtime” — Old Elks Building
- 1983 — “Stage Door Canteen . . . USO Show” — 9th Street Armory
- 1984 — “Vigo County Courthouse Centennial” — Vigo County Courthouse
- 1985 — “Speakeasy at the Crackerbox” — Tirey Memorial Union
- 1986 — “The Wabash Valley Flyer” — LeFer Hall, St. Mary-of-the-Woods College
- 1987 — “Another Opening, Another Show . . . A Salute to Broadway Musicals” — Tilson Music Hall
- 1988 — “River City Rally: Campaign '04” — Hulman Civic Center
- 1989 — “Midway Magic 1893” — Tirey Memorial Union
- 1990 — “Stardust Memories — Dancing at the Terre Haute Trianon” — Hulman Civic Center
- 1991 — 12th Summer Celebration — To Be Announced

Thank you for your support and please, plan to attend next year!

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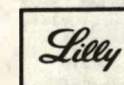
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May the spirit of the Trianon Ballroom, be alive and well as the Vigo County Historical Society celebrates 20 years of music and dance in this well-loved place of an era past.



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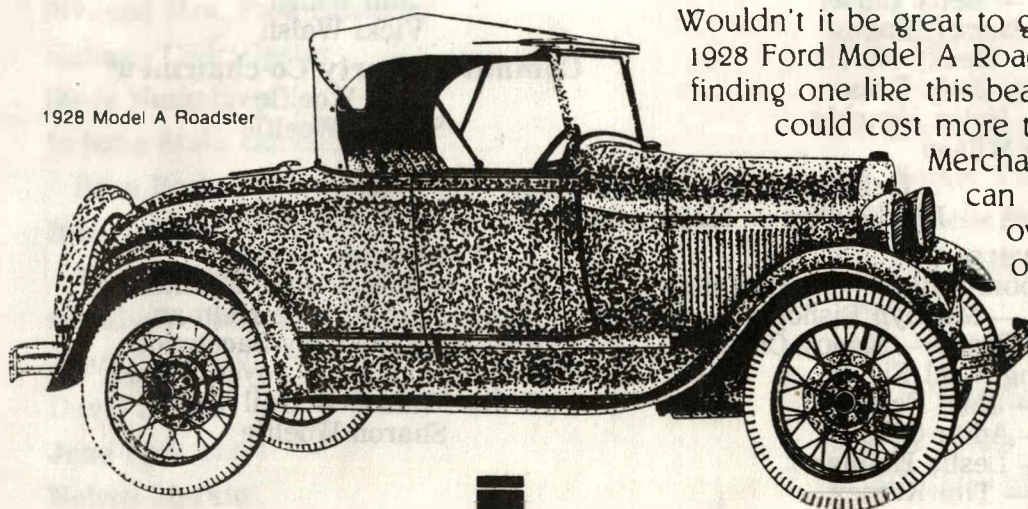
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**Seventy Years of Entertainment
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SOUVENIR PROGRAM

Splendor of Opening Night rivalled the Theatre itself

By Susie Dewey

Peacocks, the mascots of Paramount Pictures, were the theme of the grand opening of the Indiana Theatre on Saturday, January 28, 1922.

Even before the wide-eyed patrons entered the building, they were dazzled by a peacock replica high up on the marquee. This gorgeous creation was 12-feet high and contained 3,000 lights. Inside the auditorium, a stuffed peacock was perched on the railing of a box on the left. Newspaper accounts declared that live peacocks paraded through the lobby called the *Promenada* for the evening. With this abundance of peacocks there was no doubt that Paramount Pictures would be featured at the Indiana Theatre.

A contest had been held to develop a slogan for the new theater. Mrs. Ivan McGrew was the winner with her suggestion, "Serving Your Entertainment."

T.W. Barhydt, builder and owner of the new theater on the corner of Seventh and Ohio Streets, declared that the new enterprise would move Terre Haute away from being a one-street town. He was referring to Wabash Avenue, one block over. It was a time when, in the aftermath of World War I, the optimism of entrepreneurs and pleasure seekers still lingered.

Going to the movies in 1922 was no casual event, especially after 6 p.m. Prices were 25 cents before that hour, 40 cents afterward and 50 cents in the loges. Children under 12 were admitted for 10 cents, but few attended in the evening.

The Famous Players, Lasky Corp., motion picture pioneers, controlled the policy of the Indiana. Led by the great theatrical entrepreneur Adolph Zukor, the corporation provided the same program in Terre Haute that it did in large cities.

Patrons dressed and acted in a manner appropriate to the new entertainment palace in Terre Haute. Five performances began at 1 p.m. and ended at 11 p.m. The picture was changed each Wednesday and Saturday. The crowd could be accommodated in the theater's 1,700 upholstered seats.

The doorman, who actually opened car doors for those more affluent patrons who owned cars, was dressed as a Toreador. Usherettes were Spanish señoritas who found seats for the ticket holders.

After the attendees walked through the lobby on the mosaic floor, they were reminded that the lighting dupli-

cated Andalusian sunshine and the dark auditorium was the mystic twilight of the southern Spanish province.

The lobby also had an operating fountain on the landing where stairs divided to the large balcony. Here, water flowed from the mouth of a gargoyle watched by two angels. The steps were covered with an Oriental rug. Three prism chandeliers sparkled, and six high-backed oak chairs, upholstered in red Spanish leather, invited admiring glances.

And in the midst of this splendor, a live model dressed in Spanish costume posed on a five-foot pedestal! Newspaper accounts say that Frances Goodrich was the model.

Almost secondary to all the hoop-la was the featured moving picture (the shortened term, "movie" came later), "Cappy Ricks," starring Thomas Meighan and featuring Agnes Ayres as the leading lady. The story had been adapted from the very popular short stories of Peter B. Kynes which had appeared in the Saturday Evening Post. The silent film contained scenes of land and sea, and a famous wrestler, Ivan Linow, had a bit part.

Once in their seats, the bedazzled and probably bemused theater-goers listened to an overture played by the 30-piece Indiana Symphonic Orchestra, named for the theater. Some accounts say there were only 20 pieces, but newspaper ads had promised 30. The program usually opened with Paul Dresser's "On The Banks of the Wabash."

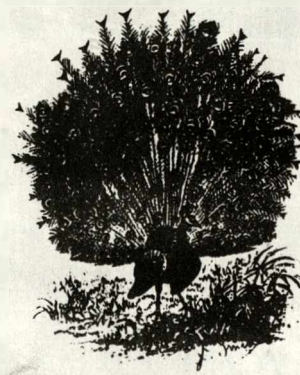
The orchestra was under the direction of Raymond B. Townsley, a distinguished musician. He had conducted overseas bands during and after the War. His standards of per-

formance were high and music lovers remember the orchestral program with pleasure. In the beginning, the orchestra accompanied vaudeville acts, but later shows furnished their own musicians.

On opening night, old-fashioned songs were sung by Jackson Murray and Marion Mills. A style show with styles from Siegel's Department Store followed. With five acts of Broadway vaudeville, short subjects and the prologue, the feature film was of short to medium length. It had to be!

The Wurlitzer organ, reputed to cost anywhere from \$27,000 to \$50,000, must not be forgotten in any account of opening night. A famous organist from Chicago, Jack Welch, played as the audience assembled and dispersed. A relief organist, Doris Scully, was available. After all, five shows a day with prologues, organ interludes and accompaniments for the silent film made up no small day! In the pit a grand piano was available for variety.

The picture may have been silent, but the evening certainly was not! Few are alive who remember opening night, but those who are could not forget the live peacocks, live music and live costumed usherettes. What an event it was in the history of Terre Haute, and what a glorious inauguration for 70 years of entertainment at the Indiana Theatre!



Ebersson "dedicates" Theatre

Architect John Ebersson had this to say in the official Indiana Theatre Opening Night program:

"It was a great pleasure and joy to me to receive a call from Mr. Barhydt to come to Terre Haute and to be awarded the architectural trust for the Indiana Theatre — my second opportunity to serve Mr. Barhydt and the people of the city of Terre Haute.

"Into this Indiana Theatre I have put my very best efforts and endeavors in the art of designing a modern theater such as I have often pictured as what I would do were I given a free hand.

"It is daring, but I am content to be judged by the finished structure. The best of requirements for the 'land of make-believe' with full comfort, refined beauty, and happy surroundings — all are here for Indiana patrons.

"Thanks to you again, Mr. Barhydt, and a success that is worthy to you!"
"I sincerely hope that Terre Haute patrons of the Indiana will find pleasurable hours here without number — here in 'our' new Indiana Theatre. That, after all, will be the measure of success achieved by the Architect."



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John Ebersson, Architect.

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Special events add color to Indiana Theatre history

By Carolyn Toops

Besides being a first-run movie house, the Indiana Theatre has been the site of many special events through the years.

John Valle, who worked as an usher from 1929 to 1933 while a student at Indiana State, recalls the many vaudeville shows and performers there. Usually there were five acts in the afternoon and evening, alternating with the moving pictures. Most of the time the entertainment included a comedian, skits, and girls from 20 to 30 years old singing and dancing.

The touring companies stayed at different downtown hotels two to three days at a time. Younger members of the cast were accompanied by their parents, Valle said. The shows were wholesome and well performed, with nice costumes, he recalled. The best one was a partial circus with elephants, singers, dancers and an orchestra.

Popcorn and soft drinks were not sold at the Indiana during Valle's ushering days, which cut down on the time required to clean the theater be-

tween shows.

Students from Rose Polytechnic Institute and Indiana State were required to come in and count the number of squares in the lobby for a class project, Valle chuckled.

"The Indiana put lots of us through school," he added.

No one knows how many high school graduations were held at the Indiana, but among them was Dorothy Becherer's 1927 Garfield class.

In the early 1930s, when she was a college student, Jane C. Hazledine was one of several young ladies who made a film test at the Indiana for a Hollywood studio. In full make-up and costume, she did a cutting from a Community Theatre show in which she had appeared. Though she was not offered a contract, the film test was fun, she said.

In the late 1940s, the Big Bands on stage made the Indiana THE place to go on Saturday night dates, Norma McCammon recalled.

Steve Bland worked at the Indiana from 1955 to 1964 during his school and college years. At that time, the owner,

Fourth Avenue Amusement Company, didn't book big name shows. Bland, who was assistant manager for several years, recalled the first pay TV offering at the Indiana, a championship boxing match between Sugar Ray Robinson and Carmen Basilio in the late 1950s. Beer was available that evening for the "fight crowd," who viewed the action on a 10 by 10-foot screen.

In March, 1961, the newly-formed HELP organization (Housewives Effort for Local Progress) rented the Indiana for a big meeting, which Mayor Ralph Tucker also attended.

For about six months in 1961, Sunday morning services of the nearby First Congregational Church were held at the Indiana while the church was being renovated. Rev. George Mitchell, commenting about the sign on the theater, noted wryly that he was featured one Sunday at 11 a.m., followed by "Gypsy" at 2 p.m.

There were also dance contests on stage and in the lobby, as Chubby Checker fans learned the Twist and other new dances. Bland pointed out that television of that era did not feature much dancing, except on the Ed Sullivan Show. Young people came to the theater to watch and learn the routines on the screen.

The cooking schools, begun during

the 1920s and held at various locations, continued at the Indiana until the early 1970s, when they moved to the new Hulman Center. After a long hiatus, the cooking school came to life again at the Indiana, in an abbreviated version, in March, 1992, under local sponsorship.

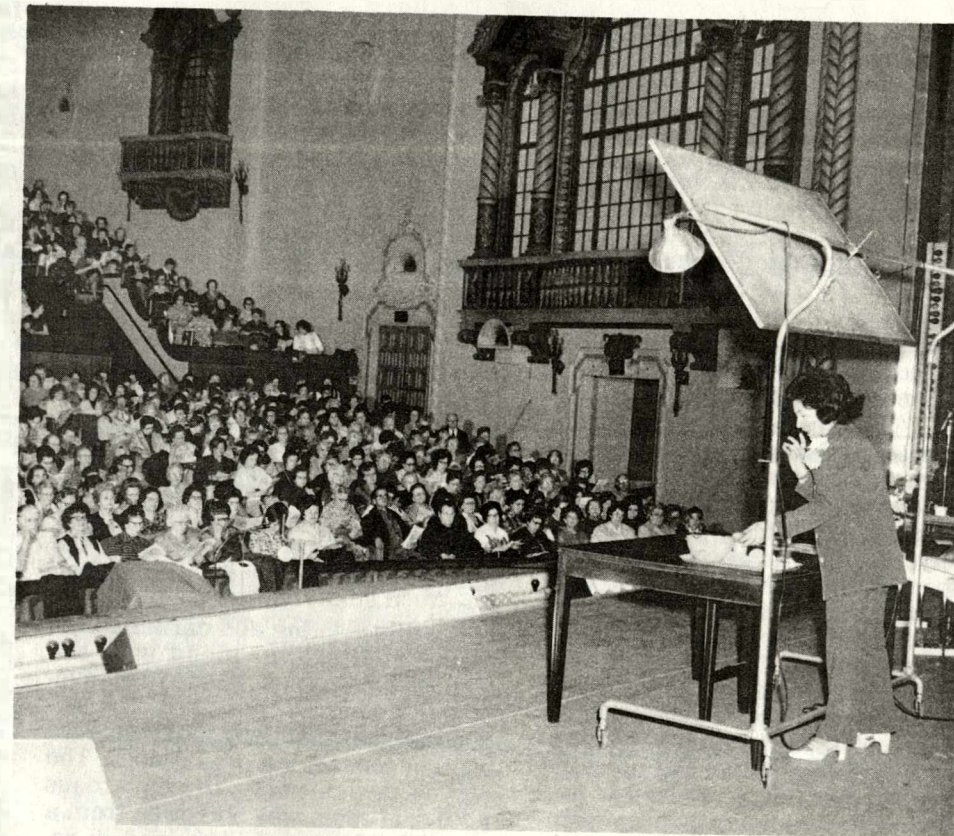
Joe Work, a stagehand for 40 years, remembers changing the sign on top of the Indiana many times, and working sound and lights on many occasions.

Irma Cultice had 31 years' experience working at local theaters, as secretary, in the box office, and as manager. She recalled several special promotions at the Indiana to attract interest in upcoming films. One involved putting a fire truck in the lobby. Another had a talking parrot, who emitted a wolf whistle at an attractive young lady. Her escort was ready to take action against an usher before he found out that the parrot was responsible.

For many years, Saturday midnight shows were popular with the Rocky Horror fans, whose coiffures and make-up created their own show of sorts every week.

Now owned by William J. Decker, the Indiana was host for a special benefit performance of the Terre Haute Symphony Orchestra in 1990, "Music the Movies Made Famous."

(continued on pg. 27)



Over the years the many "cooking schools" at the Indiana Theatre were very well attended. This one was in the 1970s. On stage the cook/instructor works at a large table. A mirror above her lets the audience see what she's doing, as they follow along in their recipe books. (Photo courtesy of the Indiana Gas Co., Inc.)

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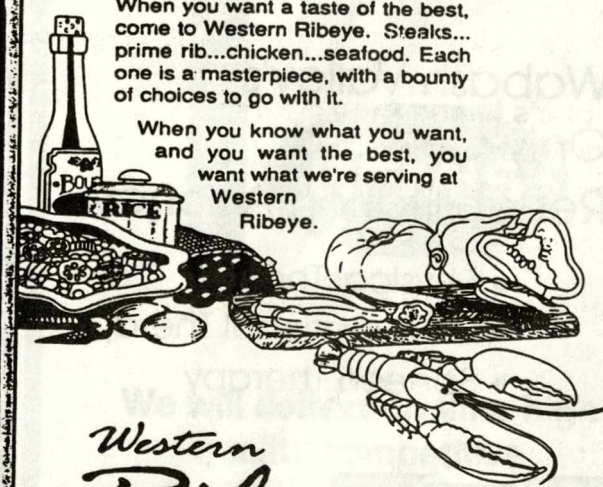
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Spanish design theme proved to be beautiful, practical, too

By Mark B. Eikelman

The Indiana Theatre is not only one of Terre Haute's most important cultural landmarks, it is also one of its most important architectural landmarks as well. Designed by renowned Austrian-born theater architect John Eberson, the movie palace is in the 17th century Spanish baroque style.

Mr. Eberson was inspired by a book in his library depicting the art and architecture of the Andalusian province of southern Spain. This area has long been inhabited by the Arabic Moors, and their influence is reflected in the style.

The building, faced in subtly-hued textured red brick, is well situated to take advantage of its corner site. The exterior is extensively ornamented with a contrasting glazed terra cotta. The use of rope-twist moldings, volutes, projecting finials and a curved ascending central facade result in a structure that radiates its presence.

Many of the same forms are carried into the interior, including the coats-of-arms, geometric and vegetative molding and garlands.

The 50-foot rotunda is completely

clad in a marble terrazzo, glazed terra cotta and plaster adornments. The color is fairly striking and becomes more subtle as you progress toward the auditorium. The floors are of marble terrazzo, which is made of marble chips in a colored polished base.

The reflections off these floors help create the more subdued lighting in the lobby where the heavily coffered semi-barrel vault of the ceiling, lined with rows of male and female caryatid brackets, dominates. Figures also appear in the entablature above the gargoyle fountain on the landing of the main staircase to the auditorium balcony.

The dim lighting and darker colors in the auditorium, along with the elaborate balconies, allude to an evening in a Spanish courtyard. The larger balconies that flank the stage were used to conceal the organ pipes. The ceiling design above the cavernous 1,700-seat room was borrowed from a Moorish blanket design, and is reflected throughout the building.

This cast-iron-framed theater remains virtually unaltered. The 3,000-light peacock that surmounted the

facade was removed in the first year, since vaudeville superstition considered Paramount's peacock symbol unlucky. The gold leaf that accented the lobby ceiling was painted over after a fire in the 1970s, and the original marquee was replaced.

The Indiana's sister theater of similar design in downtown Indianapolis, also originally named the Indiana, now houses the Indiana Repertory Theater.

Terre Haute's Indiana is unique in its quality of design, state of preservation and the fact that it has served the purpose for which it was designed and built for its entire 70 years.

Read all about great theaters

For more information on movie palaces of the 1920s and 1930s, please read *The Best Remaining Seats* by Ben M. Hall; *Great American Movie Theaters* by David Naylor; or *Working Drawings and Photographs Palace of Dreams The Movie Theaters of John Eberson*, an exhibition catalog, Jane Preddy, curator. Both books are available at Cunningham Memorial Library, Indiana State University. The catalog is filed at the Vigo County Historical Museum.

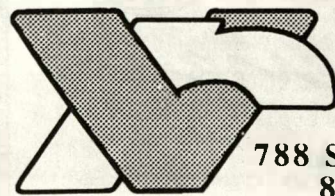


One of Eberson's signature details was a fountain. This one on the landing between the staircases to the balcony of the Indiana is decorated ornately and features a face and cherubs. (Photo by Mark B. Eikelman)

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Whether standard or atmospheric, Eberson theaters were romantic

By David Buchanan

The designer of the Indiana Theatre was John Eberson. Born in Bukovia, Austria, in 1875, he was educated in Dresden and Vienna and came to the United States in 1901. Though a trained architect, his first commission in this country was a three-sided classical porch attached to a Hamilton, Ohio, Victorian home. The project garnered a \$20 commission. He would later become world-renowned for his movie theater designs.

Eberson's first theaters were based on the European opera house. The Hippodrome Theatre, now the Scottish Rite Temple at Eighth and Ohio, is an example. The buildings were designed primarily for vaudeville, but by the turn of this century, nickelodeons, as these early entertainment houses were called, were to be found in almost every community of any size.

After World War I many new theaters were being designed primarily for film, with vaudeville taking a secondary (though still very important) role. Eberson realized their potential and focused his considerable talents on their designs.



Eberson

Beginning in the late teens, Eberson, wanting the audiences to be able to escape all sense of reality, began to employ very romantic fantasies in his buildings. This dream eventually led to the creation of his first "atmospheric" theater, which was already on the drawing boards when the Indiana Theatre was built. His first "atmospheric" was the Majestic Theater in Houston, Texas (demolished in the early 1960s). That theater opened in 1923. The concept was an immediate success and garnered Eberson theater commissions from all over the world.

"Standard" theaters of that period, including our own Indiana Theatre, had ornate plastered ceilings throughout. Eberson designed a number of

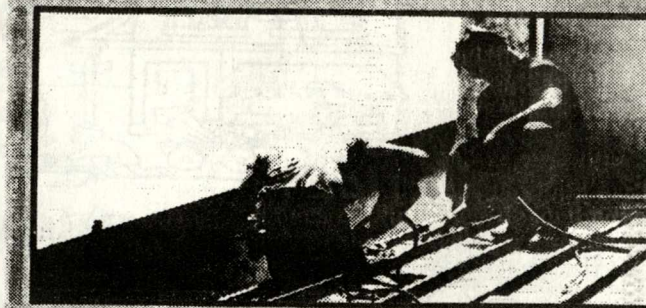
standard movie palaces. His "atmospheric" theaters did not have the ornate ceiling, but a smooth plastered dome upon which were projected moving images, usually clouds, and which often employed twinkling light to simulate stars.

The audience had the sense of sitting within "a magnificent amphitheater under a glorious moonlit sky...an Italian garden or a mystic Egyptian temple-yard...where friendly stars twinkled and wisps of cloud drifted." Eberson was once described as an archaeologist, weatherman and landscape gardener rolled into one.

As the 1920s progressed, Eberson's theaters became more and more flamboyant. The Tampa Theatre opened in Tampa, Florida, in 1926 (restored in 1977). Like Terre Haute's Indiana, based on the Andalusian province of Spain, the concept of its design was strikingly reminiscent of the Indiana. But it is only reminiscent, for by 1926 Eberson's fantasies had fully flowered. The Tampa's auditorium is filled with statues, urns, trees and potted palms, ornately scrolled city walls topped with red tile roofs, watchtowers and balconies, stuffed peacocks sitting on wrought iron grilles, swags of flowers, and stuffed birds suspended from strings to look as if they

(continued on pg. 11)

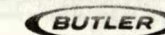
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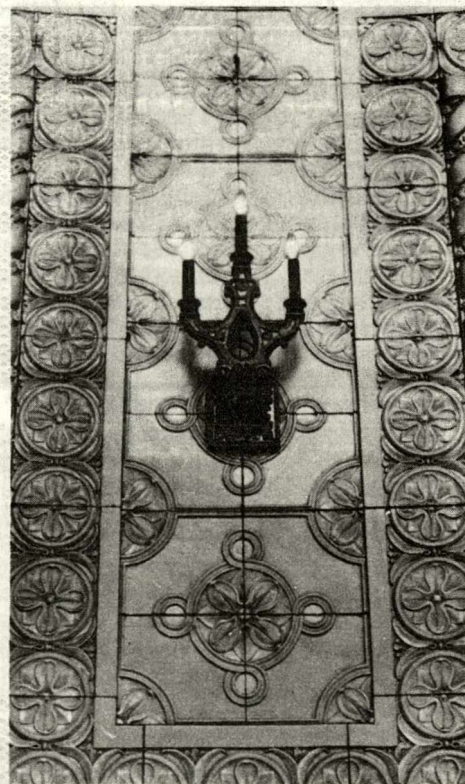
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A lighting fixture on a wall in the lobby of the Indiana. (Photo by Mark B. Eikelman)

Lighting, fountains, Eberson features

Much to-do was made about the lighting system in the publicity about the new Indiana. In the first place, the lights were designed into the theater for the architectural effect, obtained with indirect cove lights of red, amber and blue, all controlled from a large switchboard on stage.

Lights were rheostatically-controlled and could be adjusted to create every color in the rainbow. There was no flash or glare of light to strain the eyes, as the lights could be gradually raised or lowered with dimmer switches. About 6,000 light bulbs were involved in the indoor lighting system.

The large ray of light typically seen coming out of the projector was eliminated by a system of lenses, which was to have given a completely undistorted picture. The projectionist's equipment was placed in a glass booth in the center of the theater. The projectionist, only 78 feet from the screen, was said to have worn a natty uniform and could be observed by the patrons.

Another interesting feature of the Indiana was the system of house telephones through which the usherettes in the foyer could communicate with others in the auditorium to determine

the availability of seats.

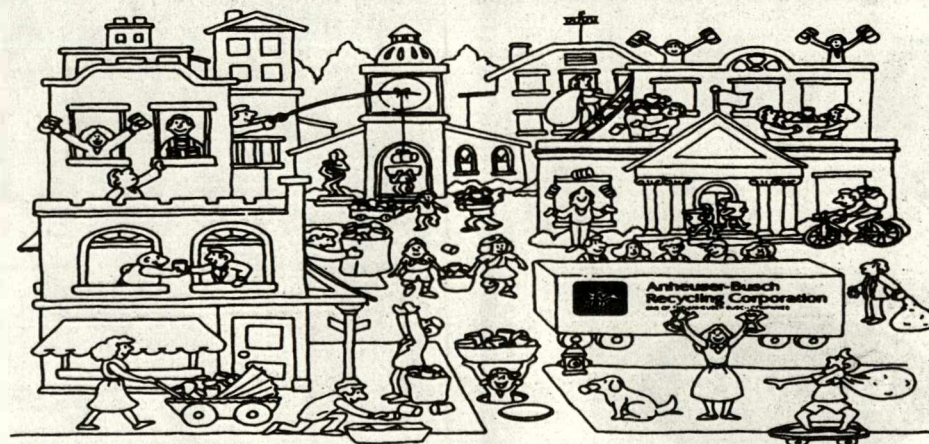
John Eberson enjoyed fountains and running water and often included them in the design of his theaters. One of these fountains did cause some problems at the Avalon Theatre in Chicago.

After the Avalon opened, the manager called Eberson and asked him to come by. When he arrived, Eberson was asked to sit in the balcony and watch the patrons. As he watched he saw that those on the right side of the auditorium sat comfortably in their seats and watched the film. But the left side was in continual turmoil. Patrons were constantly getting up, going up the aisle and returning.

Upon closer investigation, Eberson discovered the tinkle of the water from the constantly-running fountain proved irresistible in its power of suggestion. Eberson quickly had the fountain adjusted to a more suitable sound level!

The unique details and features designed into the Indiana and John Eberson's other theaters remain as wondrous to us now as they seemed to Terre Haute patrons on Opening Night 70 years ago.

By Cathy Hendricks and Dave Buchanan



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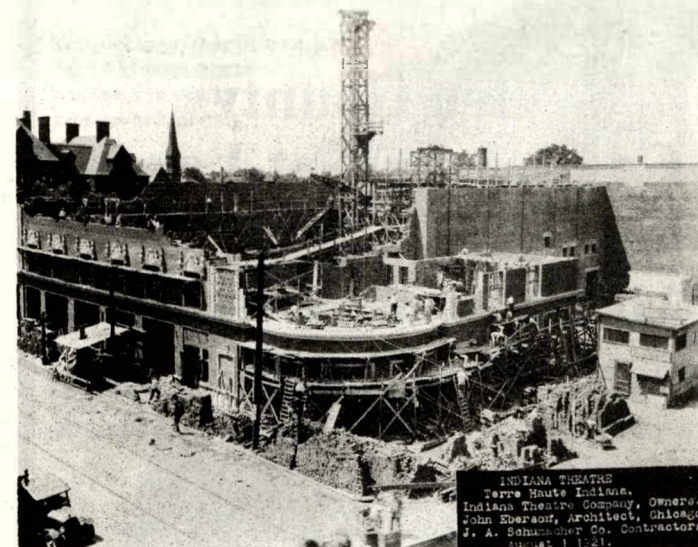
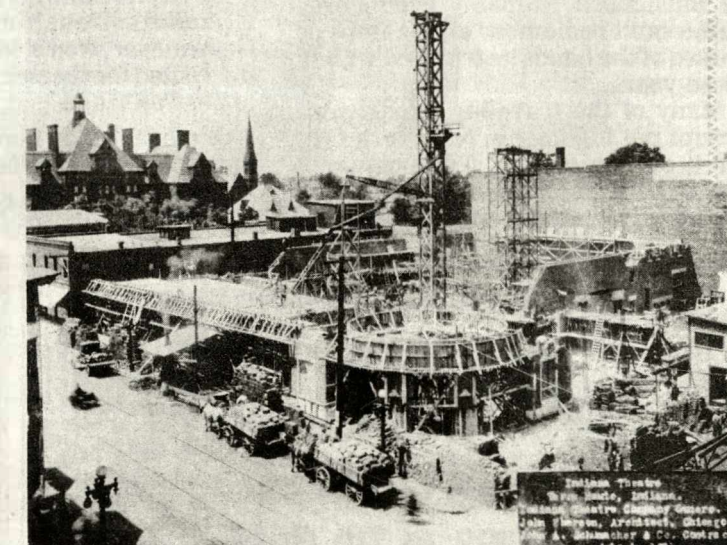


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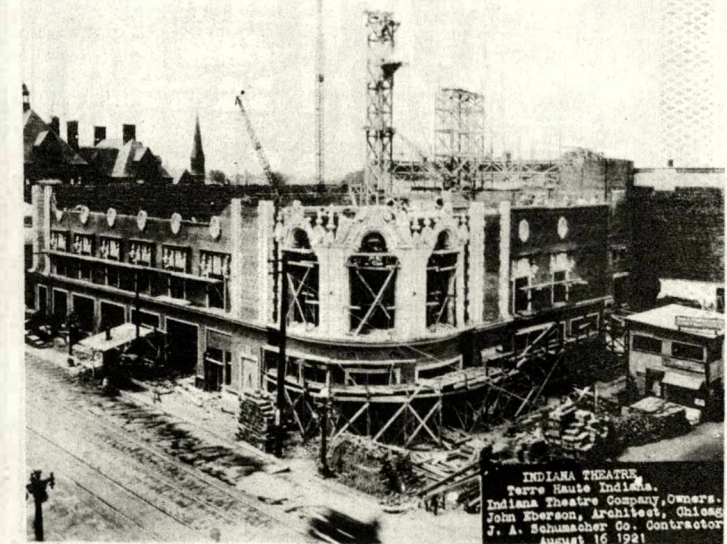
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These photos depict construction of the Indiana, step by step, beginning in the winter of 1921. The contractor was John A. Schumacher of Indianapolis, and many suppliers were Chicago-based. Note how the terra cotta details on the outside of the building were applied as the building was erected.



Local firms involved in construction were Vigo American Clay Co. (tile), Macksville Gravel Co. (sand and gravel), Bray Brothers (gravel), Wissel & Christman (plumbing), The Frank Prox Co. (up-draft boiler), Hooton Lumber (lumber), Hartmann & Co. (sheet metal), The Crane Company (plumbing fixtures), Reiman Lime & Cement Co. (cement and metal laths), Central Tile Company (rotunda floor), Deep Vein Coal Co. (coal supply), Terre Haute Water Co. (water supply), and Terre Haute I. & E. Traction Co. (electric supply). Smith, Buntin & McKibben wrote the insurance, and A.J. Pfennig sold the stock.



Many celebrities graced stage of the Indiana — or did they?

By Susie Dewey
Seventy years is a long, long time. Ask any septuagenarian! When the name Indiana Theatre comes up, many remember famous stars they saw on the Indiana stage when vaudeville was the attraction. Younger people remember tales that grandparents told about the famous stars.

The trouble is, many memories are distorted and enhanced by time. It is impossible to say that the famous ones did not appear, even if those appearances can't be documented.

When someone remembers seeing Perry Como on the Indiana stage, she may well have, because he did travel with bands early in his career. He could have been a singer with a small band that did not feature the names of its musicians. Probably even Perry Como can't remember all the stops or names of the bands he traveled with in those years.

Many of the traveling bands were groups put together in New York City for a season or two. The personnel shifted between cities, and the musical groups disappeared with little or no

trace. In addition, the performers often changed their names. They had real names, stage names, film names, and later, new stage and film names.

Kermit Ralston reminisced in 1990 that he remembered the Wayne King band and the Horace Heidt orchestra appearing in the 1930s.

Eugene Muench, who worked as an usher and ticket taker at the Indiana Theatre from 1937 to 1942 recalled the appearance of Frank Sinatra with a band whose name he could not recall. The appearance and performance of The Great One, even in the early days of his career, were indelible.

In 1988 John Hauck remembered that Lucille Ball and Desi Arnaz came to the theater to promote an early film. Tony Curtis came here as a prize when Elizabeth Denehie, a teacher at Gerstmeyer, won a contest. He probably visited the theater, even if he didn't appear on stage.

One event that many remember is the appearance of Wee Bonny Baker in 1941. She sang "Oh, Johnny, Oh" and "Don't Sit Under the Apple Tree" with

the Orrin Tucker orchestra. Bill Robinson, the great tap dancer who taught Shirley Temple to tap, is remembered, as are Count Basie and Ted Lewis. Fred Waring and the Pennsylvanians, as well as the Dorsey brothers were featured in advertisements for the changing shows. Ina Ray Hutton and her all-girl band were rare enough to be remembered. The band later became famous in RKO movies.

Ernestine Myers, local dance teacher for many Terre Hauteans, is remembered for many performances on the stage, appearing with her partner, Ted Bays, from Sullivan. Miss Ernestine held many dance recitals on the Indiana Theatre stage. No one who witnessed it could forget one dramatic performance when a 20-foot tower was erected from which Miss Ernestine executed a perfect swan dive into the arms of Mr. Bays.

Joe E. Lewis was an early performer but he was a tumbler at the time, not a comedian. Various persons remember Jack Benny, but no one seems to remember what he did.

Backstage there was a special room for animals in animal acts. No one knows how many cats, dogs, bears, birds and even lions spent time in this place reserved for them. In the renovations and fires the room no longer

serves its original purpose. At the private party the night before the official opening, T.W. Barhydt received telegrams of congratulations from Paramount stars in Hollywood — Bebe Daniels, Gloria Swanson, Rudolph Valentino, Jack Holt, Betty Compton, Wallace Reid and Adolph Zukor — giving the city a preview of the stars who would appear on stage and screen at the newest theater, the Indiana, in Terre Haute.

(EBERSON continued from pg. 7)
were flying.

John Eberson built almost 100 theaters during his career. His motto was Prepare Practical Plans for Pretty Playhouses--Please Patrons--Pay Profits. And his new concept did pay the profits. The atmospheric theater, though very elegant, cost about one-fourth less to build than the standard movie palace, so it was popular with owners and patrons alike.



The Indiana's marquee lights still shone brightly on this summer night in 1949. The picture was "It Happens Every Spring," a baseball comedy with Ray Milland and Jean Peters. (Photo courtesy of the Indiana Historical Society, Martin Collection)

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The "Mighty Voiced Wurlitzer" brought music to silent pictures

By David Buchanan

When films were first introduced, the novelty of moving pictures was enough to entertain those watching, but it didn't take long for that novelty to dim. Flickering pictures weren't enough. Sound was introduced — first in the form of music. A piano, installed near the screen, usually provided the music, and the piano player, as he or she intently watched the film, would play songs suitable to the action portrayed.

As the silent film grew grander and longer, the old upright piano, commonly found in nickelodeon theaters, soon proved meager in both tone and variety. Patrons wanted a sigh during a kiss or to feel the thunder of a cascade as the hero swept towards the falls. The piano just couldn't back up the action. Another instrument was needed, and theater owners started installing organs to serve that purpose.

The first movie organs were exactly like those found in churches, but early theater audiences found the sound out of place. Robert Hope-Jones, an Englishman who wanted to improve

the versatility of the instrument, began tinkering with organs around the turn of the 20th century. A telephone engineer, he modified church organs by adding electrical contacts for each key on the console. These contacts allowed the console to be located at far greater distances from the instrument. The various parts of the organ could be placed where needed, making possible construction of larger, more elaborate instruments.

Hope-Jones also invented stop-tabs (which took the place of the older push-pull knobs) and arranged them in a curve around the organist. The organist could then create far more intricate patterns of music. But his greatest contribution to the modern organ was the unit principle. (Rudolph Wurlitzer gave his organ the name of Unit Orchestra.) A unit organ with six ranks of pipes could out-perform a larger organ of 30 ranks of pipes simply because the unit mixed the sounds of the pipes at will. Hope-Jones likened it to a painter with a palette of six colors which he could blend into a limitless number of shades.

With Robert Hope-Jones' modifications, the theater organist and console became star performers, able to appear and disappear into the orchestra pit, sometimes even revolving as they did so. The organ was now able to provide almost all of the sounds, except for human voices, needed for a film.

Although Robert Hope-Jones was a brilliant engineer, his company did not survive economically. It, along with all of his patents and services, was acquired by the Wurlitzer Company. Until that acquisition, Wurlitzer was known mainly for importing violins and building pianos and carousel organs. By 1914, Hope-Jones was being paid \$60 a week by the Wurlitzer Company, but he wasn't actually working for them. That September, very bitter, he invented a rather peculiar suicide apparatus and killed himself.

By the 1920s the Wurlitzer Company had a strong command of the theater organ market. As movie palace architects created finer and finer theaters, the organs installed were expected to match. Soon they were equipped with thousands of pipes, a wide variety of drums, pianos, xylophones, marimbas, sleigh bells, chimes, cymbals, castanets, tambourines, tom-toms, violins, and other instruments. These organs could be made to sound like canaries, galloping

horses, steamboats and trains. Horns would honk or "ah-ooo-gah" as needed. The fire engines on the film could sound their sirens. Or one could experience the roar of an airplane, the pounding of surf, the sound of smashing crockery or the rrrriinnngggg of a telephone, all by the command of the virtuoso at the Wurlitzer keyboard.

Though the largest theaters had a staff organist available for all performances, the smaller theaters could use a Fotoplayer. Invented by Robert Morton, the Fotoplayer's special effects were operated by a series of ropes that dangled in front of the operator. The ropes led to bells, gongs, whistles, klaxons, drums, etc. The organ itself was played using punched paper rolls, similar to a player piano.

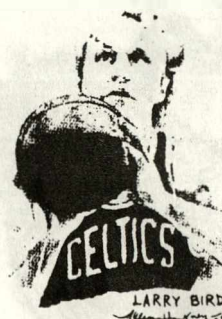
The era of the great movie palace organs ended with the advent of "talkies" around 1929. Not only could the actors' words be heard, but so could any other sound that might be needed. Some of the organs were left in place, moldering and forgotten for years. Others were removed, sold for scrap or thrown away. The Indiana Theatre's organ was removed in the 1970s and sold to Vincennes University. It has exchanged hands several times since then, and no longer in working condition, it is stored in Nashville, Tennessee.



Long after the Mighty Voiced Wurlitzer was gone from the Indiana, Russ McCoy provided music for special events on a smaller, less mighty organ. (Photo courtesy of the Indiana Gas Co., Inc.)

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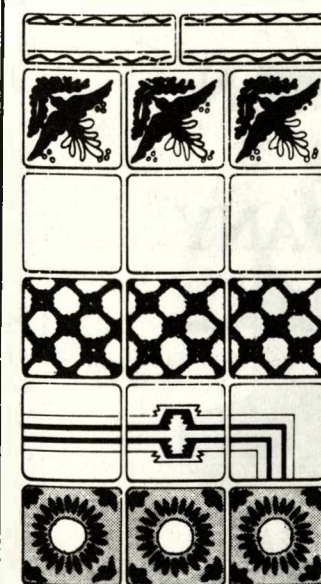
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Theatre survives changes; Decker provides new life

It's sad to say, but the glory and splendor of opening night at the Indiana Theatre faded remarkably soon. Before the year was out, the peacock on the marquee was removed, as was the stuffed peacock inside the auditorium. Seems peacocks were believed by theater people to be symbols of bad luck.

The orchestra dwindled from 20 to fewer pieces. Orchestra director Robert Townsley and organist Jack Welch both left, as did the relief organist, Doris Scully.

Before the coming of air conditioning, the theater closed in the summer months. Eventually it was closed for a brief period before it opened under new management.

The popularity of the newfangled radio in 1924 kept many people at home, while the decline in the number of touring vaudeville shows presented problems to the management. In spite of the beauty of the building and the quality of the entertainment, the Indiana Theatre had difficulties and served fewer and fewer people each year until talking pictures came in.

Over the years, the owners of the Indiana have included the Indiana Theatre Co., Tri-State Theatre Corporation of Louisville, the Wabash Theatre Corporation and the Fourth Avenue Amusement Co. Around 1970, United Artists took over the theater and successfully operated it as a second-run, reduced-admission theater.

In 1968, the owners spent \$100,000 on redecoration to restore original themes in the Indiana. In 1977, a fire in the concession area extensively damaged the lobby. United Artists repaired and restored what it could.

Local preservationists watched the progress of the building closely, realizing its great significance historically, culturally and architecturally. In 1980, United Artists offered to donate the Indiana to Indiana State University, but the offer was declined due in part to the costly upkeep required — \$1,700 a week in 1974. After 1980, Gene Vaughn and other members of the Vigo County Preservation Alliance looked for a use for the building which would assure its preservation.

In 1990, William J. Decker, Vigo County Treasurer, bought the building as a personal investment and is gradually restoring it to its earlier splendor. He has brought several special shows to the theater in the short time he has owned it, including several plays for children.

Today, the building stands as a reminder to Terre Haute of T.W. Barhydt, the entrepreneur who wanted to make Terre Haute more than a one-street town. His dream inspires admiration seven decades later with the undisputed queen of all theaters, the Indiana.

Flapper's Dictionary

Editor's note: These expressions from "A Flapper's Dictionary," The Spectator, July, 1922, are indicative of some of the slang expressions of the time.

Fire Alarm — a divorced woman
Clothesline — one who tells neighborhood secrets

Dogs — feet
Dog Kennels — pair of shoes

Dropping the Pilot — getting a divorce
Forty-niner — man who is prospecting for a rich wife

Grand Opening Festivities

Organist	Jerry Burns
Dancers	Bob Wilson and Bette Rose
Siegel's Style Show	Miranda Crispin, Emily Howard, Stacey Wooden Nancy Long, Kyrena Azar, and Angela "Hall" White
Spanish Senorita	Rommie Burnett
Toreador Doorman	Tiffany Maxwell
Street Musicians	Sycamore Strummers

Musicians

Piano	Rosemary Shavloske
Flute	Steve Rausch
Drums	Bob Kiblen
Bass	Louise Hansen



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Assistant Directors Nancy Gebert, Kathy Jarrett
Musical Director Carol Waltersdorf

The Cast

Theatre Manager Jim Bell
Stage Manager Mike Hoffman
Cleaning Woman Theresa Havercamp
Wardrobe Mistress Sherri Wright
Four Hire Bob Montgomery, Vince Winans, Patrick Killeen, Andrew C. Kirkman
Harry Houdini Tom Pitts assisted by Bridgette Smith
Abbott and Costello Roger Mangin and Jerry Burns
Circuit Performers Stacey Guess and Nick Dason
Sweet Harmony Chorus Singers
The Cunningham Family Darryl, Cindy, Cali, Shiloh, Cami, Jesse, and Skye
Ernestine Myers Dance School Recital Wanda's World of Dance
Johnny Hines John Ramer
Four Flushers Con Harold, Don Nelson, Donn Jones, Bud McCammon
Reva and Orr Bette Rose and Bob Wilson
Judy Garland Sheila Wahamaki
Rose Susan Bell
Master Aaron Perigo Aaron Perigo
Circuit Singer Veronica O'Connor
The Dion Sisters Patty Adler, Patti Dason, and Meredith Adler
Al Jolson Jerry Burns

Interludes

The Singing Juggler Mark Gebert
The MacHump Bros. Mack Burris and Eric Humphrey
The Perigo Family Kimberly, Melissa, and Nicole
Terre Haute Gas Corporation Cooking School Barb Potter and Glenda Cordell
Lone Ranger Fan Jason Funk
Flash Gordon Fan Andrew Howard
Jack Benny Jerry Burns
Sign Board Girls Kyrena Azar and Angela "Hall" White

The Recital - Wanda's World of Dance

Director Wanda Sanders
Dancers Linda Vancil, Barbara Carlock, Glenda Cordell
Shannon Sanders, Emily Foli, Angela Foli, Lisa Hazledine
Elizabeth Markle, Jennifer Andrews, Alison Hixon, Danielle Beach
Anne McLaren, Kimberly Humphrey, Karen Newkirk, and Wanda Sanders



Projectionist Richard Munn
Costumes Sherri Wright
Lights and Sound Bill Hammond
Stagehands Cathy Murphy, Jim Sullivan, Jon Gibbons

The Show Act I

"Nickelodeon" Four Hire
Magic Harry Houdini
"Summertime" Circuit Singer
A Surprise Circuit Performers
Melodies for Your Enjoyment Sweet Harmony
"Who's On First?" Abbott and Costello
Patriotic Melodies The Cunningham Family
Dance Recital Ernestine Myers Dance School
Irish Melody Johnny Hines

There will be a 20 minute intermission

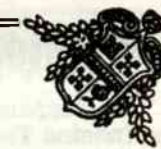
Act II

Musical Merriment Four Flushers
"Fantasie in D Minor" Master Aaron Perigo
"Somebhere Over the Rainbow" Judy Garland
Artistic Dance Rose
"I'm Afraid to Come Home in the Dark" Al Jolson
Manila Wonders Reva and Orr
A Special Visit Circuit Singer
"We're a Couple of Swells" The Dion Sisters
Magic Harry Houdini

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Alta Mae Kelsheimer, Jeanine Whitehead and Catherine May
Leads Darlene Neal, Phyllis Hugbes, Thelma Clark
Sue Rafter, Mary Sullivan, Christine Martin, Nancy Lewis
Betty Bennett, Lela Robrkaste, Connie Elmore, Ann Atkinson
Barbara Pbelan, Jane Robison, Mary Jo Siepman, Hazel Schalburg
Brenda Waller, Alisa Wood, Elaine Minger, Margie Fougousse
Marguerite French, Lodeema Marra, Priscilla Dunlap
and Phyllis Welton
Baritone Bonnie Bolinger, Kate Furr, Sharon Brockmeier
Sue Blake, and Nancy Foy
Bass Shirley Shaffer, Dorothy Goodwin, Wanda Ranard
Wanda Bennett, Arlene Meyers, Shirley Krussow, Ruth Schwartz
Lois Frederick, Melissa Ranard, and Gloria Monroe



Paramount Pictures on the Indiana screen

The program for Opening Night at the Indiana Theatre declared:

"A Paramount Picture" will be the line that flashes before you many times on the screen of the Indiana Theatre. You who enter the Theatre are here for entertainment and the pleasure which comes from photoplay productions of the highest type.

"A Paramount Picture" is, to you and your friends, a recommendation and a promise of an afternoon or evening well spent. It is a promise of clean and wholesome stories, enacted by artists, directed by leaders who are foremost in transferring a story to the screen for you.

"A Paramount Picture" represents

an organization that believes in this industry and its patrons. Assembled together in it are those who look to the future more than the todays of life — seeking always to better.

It is particularly in keeping with the Indiana Theatre that it should offer "A Paramount Picture" to its patrons. It is the pleasure and duty of this organization to be paramount in more than name.



This picture postcard of the Indiana from the collection of Betty Sanders shows the building as it appeared with the original peacock on top.



The Indiana gets a sprucing up in 1990. (Photo courtesy of the Terre Haute Tribune-Star)

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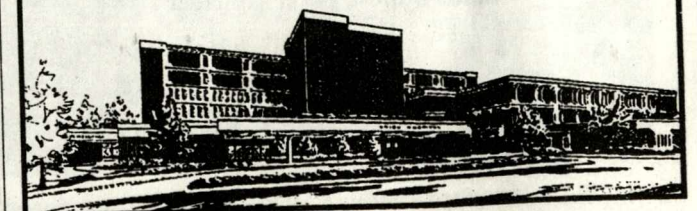
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Two great theaters, one home legacy of Theodore Barhydt

By David Buchanan

Though many people know that John Eberson designed the Indiana Theatre and the Hippodrome Theatre, few are aware that a third Eberson building exists in Terre Haute. This is the home he designed for Theodore Barhydt, the man who had both the Indiana and the Hippodrome built.



Barhydt

Theodore Barhydt and his wife arrived in Terre Haute from Iowa in 1897. He had leased the Grand Opera House, which was located on the southeast corner of Seventh and Cherry. He then opened the Lyric and the Varieties. The next theater he built, the Hippodrome, marked the beginning of his architectural collaboration with John Eberson.

When construction began on

Barhydt's most magnificent theater, the Indiana, he wanted a home that would match. Though Eberson primarily designed theaters, he had been involved in the design of a few homes, and the choice of him as architect for the new Barhydt home made perfect sense.

The realty company of Fox and Pfister handled the property sale for Theodore Barhydt's new residence. When completed, the property transfer marked the highest price ever paid (to that date) for a building lot in Terre Haute. The cost for the lot at 1121 South Sixth Street was \$17,500. The residence itself cost \$60,000.

At the same time he was designing the Indiana Theatre and the Barhydt home, Eberson was also designing the Orpheum Theater in Wichita, Kansas.

Interior details of the Barhydt home reflect the flamboyance of Eberson's concepts, though they are much simpler in design. The ceiling in the entrance foyer is barrel-vaulted and ornately plastered; the dining room also has fancy plasterwork. Both were created by the Architectural Decorat-

ing Company of Chicago, the company responsible for the plasterwork of the Indiana. The living room has an oak floor with an inlaid walnut geometric pattern. The stained glass in the built-in bookcases is very reminiscent of the geometrical stained glass found in Frank Lloyd Wright's prairie style homes.

The exterior of the home was based on the idea of an English country home. The roof-line resembles an upside-down "W". One of the legends of the home is that the bricks used to build it were originally intended to be the northwest (Ohio Street) facade of the Indiana Theatre.

The original architect's drawing does show the theater extending completely to the old telephone building, but that portion of the theater wasn't built. The bricks of the house do not match those of the Indiana, so it is unlikely that portion of the legend is true. However, since the house was built at the same time as the theater, it does remain possible that part of the funds for its construction were diverted to the house.

In any case, Terre Haute can proudly point to three John Eberson-designed buildings located within a half-mile of each other, and all in very good shape.



The Barhydt home at 1121 South Sixth Street.

Barhydt party gives society an early look

By Carolyn Toops

Just before the opening of the Indiana Theatre, builder Theodore Barhydt and his wife, Henrietta, hosted "the first and most brilliant among the parties to be given in the new Indiana Theatre," according to the January 21, 1912, issue of the Spectator.

The party was considered one of the most elaborate affairs of the season. Friends of the Barhydts received invitations with tiny envelopes enclosed, to be presented at the door. The entertainment was designated "Dress Rehearsal," and gave guests the opportunity to see the interior of the building before the regular opening on January 28.

the most elaborate in the state of Indiana.

The week the Hippodrome opened, the well-known vaudeville venue, the Varieties Theatre, played its last live show and became strictly a moving picture theater.

Yet, Terre Haute continued to be a great entertainment town. In 1934, during the Depression years, no fewer than 11 movie theaters flourished here.

Eight of these were downtown — the American, the Fountain, the Grand, the Hippodrome, the Indiana, the Liberty, the Orpheum and the Savoy. Three neighborhood theaters were also open at this time — the Swan in Twelve Points, the Little Virginia at 1472 Locust and the Lyceum at 1235 Wabash.

Hippodrome brought vaudeville to Terre Haute for many years

Editor's note: From accounts by Vigo County Historian Dorothy Clark, and others.

When the owners of the Terre Haute House built their stately and massive Grand Theatre at Seventh and Cherry Streets in 1897, it was expected that the controller of the recently burned out Naylor Opera House would receive the lease to operate it.

To everyone's surprise, it was outsider Theodore W. Barhydt, Jr. who was awarded the lease. Iowan Barhydt and his wife, Henrietta, moved into the Terre Haute House that year to begin his management of the Grand.

It wasn't long until Barhydt was managing the Lyric and later the Varieties theaters. Terre Haute was known as a good entertainment town and several vaudeville circuits included Terre Haute on their schedules. In 1914, Barhydt went into an even larger venture to support the import of this popular entertainment to the area — the Hippodrome.

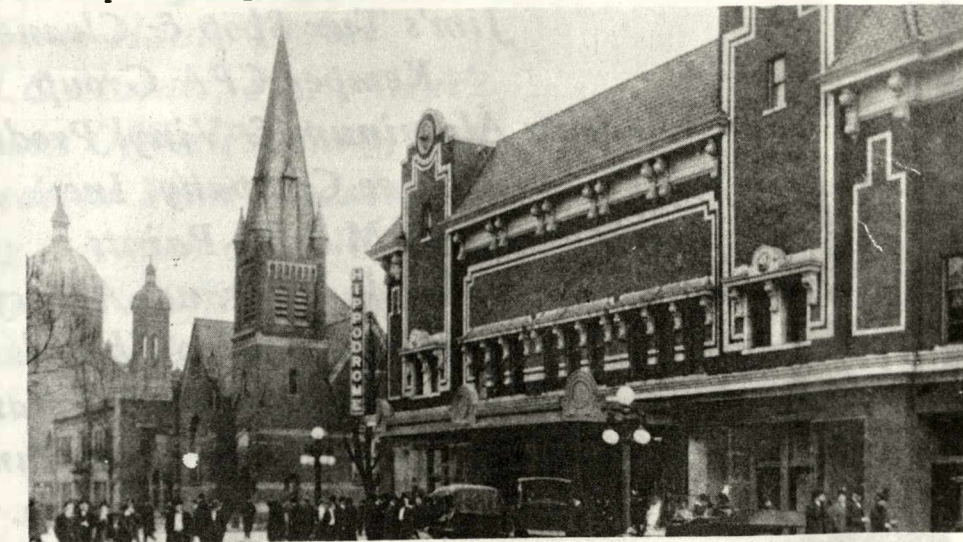
Famous theater architect John Eberson designed the Hippodrome to be an absolutely fireproof theater with the most modern equipment. It was an Eberson-influenced brand of Italian Renaissance style with 18 exits for fire safety.

Under the stage, 14 large dressing rooms accommodated the vaudeville performers, with hot and cold water

bathing facilities and marble-topped dressing tables.

The auditorium seats were wider than usual, upholstered in brown Spanish leather. The floor was inclined at just the proper angle for all patrons to have a good view.

The two-story foyer, with its color scheme of old rose and orange, rose-gold, old ivory and heliotrope, had tile floors, walnut finish woodwork and was furnished with a grand staircase. It is said that the cashier's cage from which patrons bought their tickets was



Theodore Barhydt built the Hippodrome Theatre in 1915 for vaudeville performances. (Photo courtesy of the Indiana Historical Society, Martin Collection)

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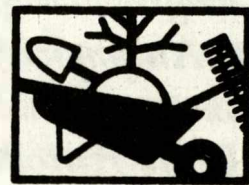
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Spectator gives glimpses of Terre Haute during the 1920s

By Carolyn Toops

Editor's note: Carolyn Toops searched 1922 issues of the Spectator newspaper for tidbits that tell us a great deal about Terre Haute during the year the Indiana Theatre made its debut.

In January, Sunday hours were proposed for the local barber shops. Joy riding in city-owned autos, and gasoline paid for by the city and put into privately-owned cars were both practices on the taboo list of the new mayor, Ora Davis.

Wiley High School class of 1920 gathered in the home of Miss Mildred McCluskey on New Year's Eve for a watch party and reunion.

E.V. Debs, 451 North Eighth St., was reported in bed most of the time since his return from the Federal Penitentiary in Atlanta where his strength had been taxed to the breaking point.

Miss Ernestine Myers, Terre Haute's vaudeville star, visited her hometown for a short time before playing in Toledo. While at the home of her parents, Mr. and Mrs. Al Myers, she took a light case of the chicken pox.

Not being able to cancel her Toledo engagement, she left later in the week leaving a few chicken pox at home, but taking with her those she had not been able to cure.

Prosecutor Johnson transferred red light cases to circuit court when a few women announced they intended to fight the mayor's clean-up order and to demand a jury trial.

Mrs. B.B. White, who led the ticket in the race for school trustees, received a beautiful bouquet from the League of Women Voters.

From the "What to Wear" column: Felt sports hats were again being worn. Bright reds, greens, blues and quite a few blacks were seen. Not only were the younger girls popularizing them, but the matrons were donning them, too. They were sensible, looked smart and made good everyday "rain or shine" hats.

In February, the fad of bobbed hair had Terre Haute husbands upset. One even threatened to grow a mustache.

Miss Bertha Pratt King entertained members of the King Classical High School senior class with a theater

party to see "The Merry Widow" at the Grand.

E.V. Debs was reported working mornings at his office, 1218-12 Wabash Ave. His brother, Theodore, managed the office.

Just back from Washington, D.C., and the 42nd annual convention of Merchant Tailor Designers was Richard Boltz of the Ed Sparks Tailor Shop. He reported men's styles would be on the conservative side in 1922 and added he had taken more orders for tuxedos and dress coats lately than in a number of years.

In April, the McKeen-Boyer Company opened an office at 111 South Seventh St., in the Indiana Theatre building, for the purpose of dealing in government, municipal and corporate bonds.

The Deming Land Company was offering to sell lots on 22nd Street for \$1,400 East Front and \$1,300 West Front, \$140 or \$130 down, and \$14 or \$13 per month.

More than 650 persons were aspirants for office after the filing period ended. The field of candidates was said to be the largest ever presented to the voters of Vigo County.

At the public library, there were four shelves of books by Terre Haute authors, among them Mable McKee, Max Ehrmann, Lydia Lyman Elliott,

Anne Robinson Black and Theodore Dreiser.

The City Council killed a proposal for daylight saving time.

Two West Terre Haute resorts were raided by forces from the sheriff's office. Four women and four men were arrested, and a quantity of contraband liquor was seized.

At the Terre Haute House dining room, serving from 5 to 8 p.m., an a la carte dinner was \$1.50 per plate.

In July, the First National Bank advertised four per cent interest on savings accounts.

In August, the "On the Road" column reported that State Road No. 32 was closed just south of Greencastle where it crossed the National Road. It was to remain closed until the pavement was laid on that section of the National. Directions as to the detour hadn't reached Terre Haute so far, but anyone driving through that territory could receive them at Greencastle.

From "Politics and Politicians:" The boat ride planned by members of the Republican Women's Club was to be given the following Wednesday evening. The boats Reliable and Reliance, hired for the occasion, were to leave the landing at the foot of Ohio Street at 8 o'clock.

At Memorial Hall the Baird corps held an all-day meeting, the women

spending the day in quilting.

The August 12 "Observations" column written by "W.O.F." was devoted to an analysis of where and on whom to place the blame for the railroad strike.

Detective Chumley fired at a crowd of striking shopmen at the Hulman Street shops of the Chicago, Milwaukee and St. Paul Railroad. No one was injured.



In September, more than 300 people stopped by the L.D. Smith residence at 64 Gilbert Ave. one Sunday and Monday evening to see Mrs. Smith's night-blooming cereus. It had nine waxy white blooms on Sunday and 12 on Monday.

Of education and educators: Rose Polytechnic was scheduled to open the fall term in its new home on the Hulman Farm site. At Indiana State Normal, Birch Bayh, professor of physical

education, decided to continue teaching there, declining an offer to chair DePauw's physical education department.

An open air arena was built at Elm Grove for the 10-round boxing match between Bud Taylor and Jimmy Kelley. It was the third meet for the boxers.

For the first time since 1901, Terre Haute had a pennant-winning club in the Three I League. City fans were generous in their support of the team.

The Vigo County Council began work on appropriations for the 1923 budget. Out of a total of \$40,172 asked by six departments, the Council allowed \$30,000.

(SPECIAL EVENTS continued from pg. 5)

Decker has fulfilled a commitment to conduct church services at the theater for a year after buying it.

A laser light show in June is the most recent special event to be held at the Indiana.

The Vigo County Historical Society's summer celebration this year will be its second at the theater. "Vaudeville...Once Upon a Stage" was the 1981 fundraiser. July 11, 1992 will certainly be a "night to remember" as we help the Indiana celebrate 70 wonderful years.

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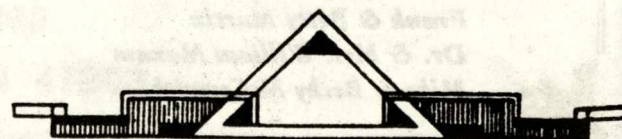


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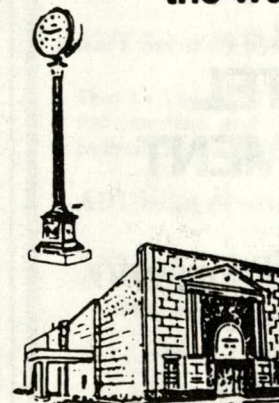
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 1981 — "Vaudeville . . . Once Upon a Stage" — Indiana Theatre
 1982 — "A Portrait in Ragtime" — Old Elks Building
 1983 — "Stage Door Canteen . . . USO Show" — 9th Street Armory
 1984 — "Vigo County Courthouse Centennial" — Vigo County Courthouse
 1985 — "Speakeasy at the Crackerbox" — Tirey Memorial Union
 1986 — "The Wabash Valley Flyer" — LeFer Hall, St. Mary-of-the-Woods College
 1987 — "Another Opening, Another Show . . . A Salute to Broadway Musicals" — Tilson Music Hall
 1988 — "River City Rally: Campaign '04" — Hulman Civic Center
 1989 — "Midway Magic 1893" — Tirey Memorial Union
 1990 — "Stardust Memories — Dancing at the Terre Haute Trianon" — Hulman Civic Center
 1991 — "The Mayflower Room Remembered" — Hulman Civic Center
 1992 — "Peacocks and Popcorn ... 70 Years of Entertainment" — Indiana Theater
 1993 — 14th Summer Celebration — To Be Announced

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The Indiana Theatre
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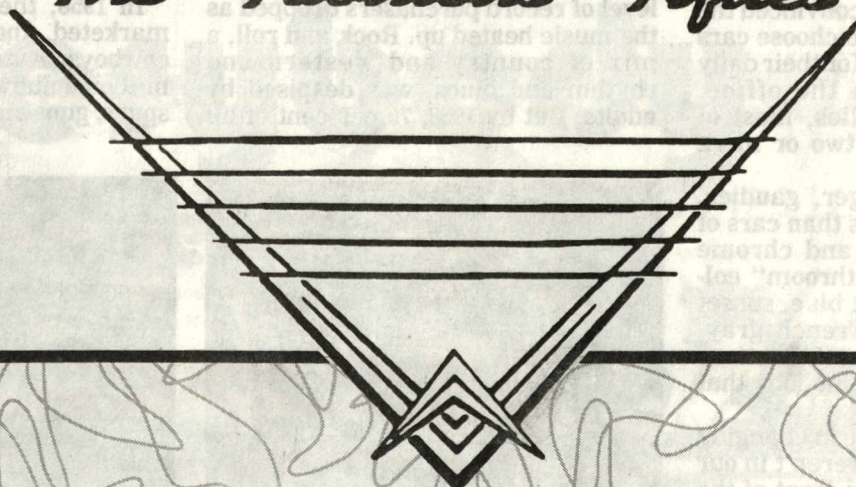


FADS

and

FIN S

The Fabulous Fifties



July 10, 1993

Indiana Theatre

Souvenir Program

The Fifties - a fabulous time of fads, fears, fins and fun

By Cathy Hendricks
and Carolyn Toops

The Fabulous Fifties! The Cold War was raging. The Space Race was heating up. Senator McCarthy waved a list of Communist sympathizers. We waited anxiously for the Reds to drop "The Big One." And there was a sameness to life as we all strove for conformity.

So naturally the thing to do was see how many of us would fit into a phone booth or a Volkswagen, build a bomb shelter and hunt for uranium with Geiger counters, or cruise the drive-in in our tail-finned cars.

It was, because of boredom or fear, a time when fads flourished. Remembered as a time of innocence and simplicity before the traumatic sixties, it was the decade of hula hoops, 3-D movies, chlorophyll toothpaste, and coonskin caps.

It was the decade when America was truly a nation on wheels. In 1950, a record 8 million cars and trucks were manufactured, and by 1958, more than 67.4 million were in use.

The rush to the suburbs and the quest for status, combined with the automobile companies' massive advertising campaigns, convinced the majority of Americans to choose cars rather than mass transit for their daily commute to and from the office. Nearly 12 million families, most of these in suburbia, had two or more cars.

Those cars were bigger, gaudier, faster and used more gas than cars of previous decade. Fins and chrome were balanced with "bathroom" colors — colors like horizon blue, sunset pink, campus cream, French gray, and lilac mist — used in combinations of two-and three-tone paint jobs that were all the rage.

Television played a role in changing our lives, too. When we weren't in our cars, we were at home in front of the TV. As more households added sets, attendance at movies and sporting events dropped. TV changed the way we planned our lives, even the way we served our food.

Innovations in foods and food service came about in part in response to the automobile and television revolutions. Swanson marketed the first TV dinners in 1954. Locally, furniture stores began selling TV tables, individually or in sets, so you could eat your TV dinner in front of your new color TV. Instant foods became the way of the future. For example, in-

stant coffee, led by Folger's Instant Mountain Grown, hit the market in 1953.

The fast food revolution also began about this time. The first Kentucky Fried Chicken opened in 1955, featuring Colonel Sanders' special recipe. Pizza Hut opened its first store in Kansas City in 1958. Locally, the first Golden Arches appeared at the corner of 7th and Poplar as Terre Haute got its first McDonald's hamburger restaurant near the end of 1960.

Popular music was literally transformed over the decade of the fifties, from romantic ballads and melodic instrumentals to the wild new sound that became known as rock and roll.

Early in the decade, the artists were polished and sophisticated. Some of the most popular were Harry Belafonte, Tony Bennett, Nat "King" Cole, Perry Como, Eddie Fisher, Frankie Laine, Mario Lanza and Frank Sinatra among the males, and Teresa Brewer, Rosemary Clooney, Doris Day, Peggy Lee, Julie London, Patti Page, Dinah Shore and Kay Starr among the females.

The average record buyer in 1950 was in his early twenties. But the age level of record purchasers dropped as the music heated up. Rock and roll, a mix of country and western and rhythm and blues, was despised by adults. But by 1958, 70 per cent of all

records were purchased by teenagers, and the records they bought were rock and roll.

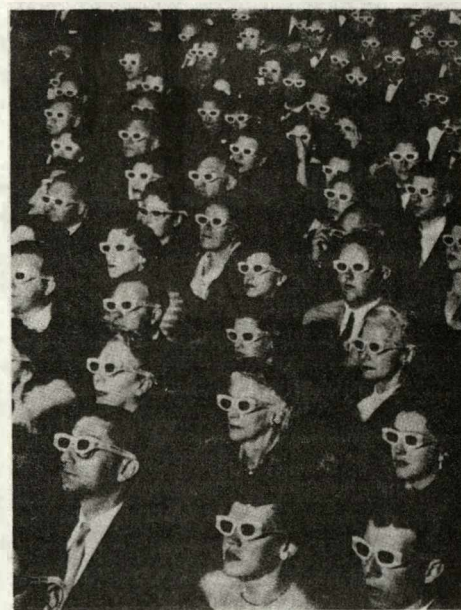
Dance crazes were a part of the music scene. The "Twist" was introduced in 1959, spawning its own industry in accessories and records. Adults condemned the loose and repetitive lyrics, the overpowering and monotonous rhythms, the deafening volume and the scandalous movements of rock and roll. They also thought — like so many other things in the fifties — that it was a passing fad!

The mid-decade frenzy of college students stuffing themselves into automobiles, competing to see how many would fit, gave way in 1959 to a new fad — to see how many could wedge themselves into a telephone booth.

By 1950, the sightings of strange, saucerlike flying craft were exciting citizens in all parts of the country. An average of 600 U.F.O.s a year were reported during the decade, and the Air Force was hard pressed to explain the phenomena.

The fads included new toys, too. In the late fifties, the plastic Frisbee and the hula hoop were introduced in California. Frisbee tossing soon became a recognized sport, and remains popular today. The hula hoop was the biggest toy fad in history, selling 20 million in less than a year. That fad has been revived several times since, but never with the same success.

In 1958, the first Barbie doll was marketed. And spurred by the new TV cowboys, Americans purchased \$283 million dollars worth of children's toy spurs, guns and holsters, boots, lassos



Fifties' fads included 3-D movies and Davy Crockett coonskin caps.

and hats in a four-year period of the fifties.

The Davy Crockett fad in early 1955, based on the Disney TV character portrayed by Fess Parker, had everyone singing "The Ballad of Davy Crockett," whether they wanted to or not, and created a \$100 million market for coonskin caps, lunch boxes, t-shirts and hundreds of other products.

Our show, "Fads and Fins — The Fabulous Fifties" will take a look at how Terre Haute reflected the values and experiences of America during that decade just 40 years ago when so many of us were growing up, going to high school, or getting married and starting our families. It's appropriate, too, since it was in 1957 that the Historical Society opened the Historical Museum of the Wabash Valley. So enjoy tonight's journey not-too-far-back into the Fabulous Fifties.

Fifties phoning

During the fifties, local telephone service was provided by Citizens Independent Telephone Co. and later by General Telephone Co. of Indiana. Long distance calls were handled by AT&T. The city had six exchanges, using five digits only: Crawford, Drexel, Lincoln, Harrison, North and Wabash.

Preparing for Doomsday with drills and fallout shelters

By Carolyn Toops
and Cathy Hendricks

The possibility of a Russian nuclear attack on the American mainland caused a "boom" in the acquisition and provisioning of fallout shelters early in the fifties. Some communities had bomb shelter committees, and the papers printed recommendations for shelter sizes, building specifications and safety. Some people went so far as to dig a shelter in their backyard. Others chose to simply shore up their basement or coal bin and add supplies for a short stay in the event of "The Big One."

Prefabricated models of the shelters went from modest to deluxe with wall-to-wall carpeting. Most came with supplies and equipment for a three- to five-day underground stay for a family of five, at a cost of around \$3,000. It wasn't all grim, though — couples competed by trying to stay inside the longest time.

Locally, the Civil Defense program designated several buildings as fallout shelters including the Federal Building, the Tribune Star building, the Terre Haute Gas Co., Hulman and Co.,

the YMCA, several schools, several buildings at Indiana State, and several industry buildings. These were stocked with supplies such as boxes of biscuits, medical kits, air handling supply units, water cans and radiation detection kits. Many had windows and openings to the outside of some kind, and most did not have air purification systems.

Schools held air raid drills, and children were taught to duck under their desks, cover their heads, and shield their eyes from that blinding flash.

Americans took the threat of nuclear attack very seriously, but most were naive in their belief that these kinds of preparations could actually do any good. Had an attack occurred, the chances of survival would have been very small.

Decade between the wars

As the Korean War (June 25, 1950 to July 27, 1953) was ending, another war was beginning — in Vietnam. The first U.S. military advisers died in a Vietcong attack on July 8, 1959.

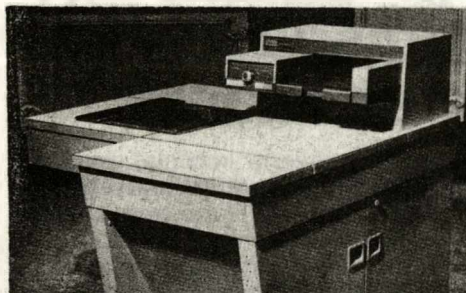
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Xerox's copier appeared in 1959.

Fifties changes

By Carolyn Toops

During the fifties, science and technology was filling the market with new products and innovations that promised to change our lives. A sampling:

- * A low-cost aerosol can, introduced in 1953.
- * Color television, first marketed in 1954, and produced by RCA at its plant in nearby Bloomington, Indiana.
- * The first Velcro fastener, and an inexpensive transistor radio, both of which came out in 1955.
- * The stainless steel razor blade, introduced by Wilkinson Steel in 1956.
- * The Tulip chair, a design innovation by Eero Saarinen made of fiberglass mounted on a single aluminum support.

Downtown thrives and first major shopping center opens

By Carolyn Toops
and Cathy Hendricks

In spite of the trend toward suburban living, downtown Terre Haute in the fifties was still thriving and boasted several department stores, as well as a number of shops specializing in men's and women's clothing. The 1959 City Directory listing included Aldens, Meis Bros. Co. Inc., Montgomery Ward & Co., J.C. Penney, The Root Store, Schultz & Co., Max Shower Department Store, and Smith's Department Store.

Leading stores for women's apparel included David's, LaSalle Shop, Levinson's and Jame-Wolf Co. Men shopped for clothing at Joseph's, Roselfeld Bros., Carl Wolf, and Tune Bros. among others. Tailors and dressmakers were also in demand.

In the "dime store" category were F.W. Woolworth, S.S. Kresge, which had two stores on Wabash Avenue, the J.G. McCrory Co. store on Wabash and the H.E. Williams Co. on Lafayette Avenue in 12 Points.

Terre Haute's first drive-in bank opened in June, 1954. It was the Meadows Branch of Terre Haute First

National Bank across 25th Street from Woodrow Wilson Junior High School.

A major shift in retail habits began with the opening of Meadows Center at 25th and Poplar in May of 1956. Billed as one of the most beautiful, functional shopping centers in the state, it boasted parking for 1,500 and escalator service to lower level shops. It was completed at a cost of approximately \$2,250,000 and included 22 shops, including one of the largest Kroger stores in the state (where Osco is now) and a large Woolworth "junior" department store.

Terre Haute residents had numerous outlets for their grocery purchases. In 1956, the city was served by 233 independent grocery stores which was considered a large number for the city's population of 80,500. Within the city, Kroger operated six super stores; A & P, three super markets; Standard, two super markets; and IGA, five stores.

Fluoridation protests

In 1953, local chiropractors were actively protesting against fluoridation of the water supply.



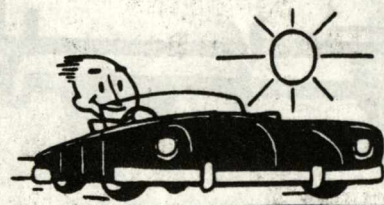
Remember Terre Haute's Wabash Avenue in the fifties?

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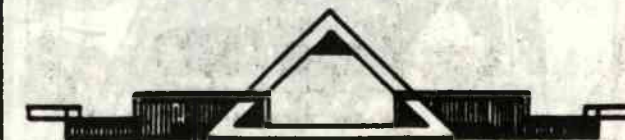


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Fashions go from feminine to faddy to 'beat' in fifties

By Carolyn Toops

Women's clothes were seldom prettier or more generally "wearable" than they were in the fifties. The predicted large-scale revival of twenties-style fashions didn't materialize, though some styles continued to be popular. Among these was the chemise, but modified and belted — high or low, tight or loose — in day and evening wear, and sleeveless.

Velvet and velveteen were used lavishly, as were transparent fabrics such as organdies and chiffons. Other trends included suits and coats, notable for their tailoring; black and white, the most fashionable color scheme for day and night all year round; and the Spanish influence, seen in colors, matador hats and trims. Fads included patent leather, a fox fur revival and frankly-faux rhinestone jewelry.

In the early fifties, looking smart meant looking youthful and pretty. Fashion was dominated by the haute designers, and Dior and Balenciaga dominated the Paris and New York fashion scenes, emphasizing cut, fit

and line in their ultra-feminine designs.

From the fashionable to the faddy, it was about this time that women and girls took to wearing saddle shoes, poodle skirts and crinolines. Children wore propeller-topped beanies, soon to be exchanged for coonskin caps, a fad popularized by television's Davy Crockett.

Hemlines rose and fell during the decade. In 1951, 13 to 15 inches from the ground was considered fashionable, but later this dropped to 11¼ inches, only to rise again to 16 inches in 1953. Bustlines were accentuated in figure-hugging evening wear in the mid-fifties.

Then, in 1957, Balenciaga introduced the sack dress, and Dior popularized the style, which featured an unfitted waist line and a short hemline (only one inch below the knee).

In the early fifties, severe military styles typified by the Eisenhower jacket found favor with men. In 1955, young men could project a "tough look" by wearing 2½ inch wide black leather Garrison belts with oversized

metal buckles. By 1956, U.S. businessmen adopted the "Madison Avenue" look — dark suit, button-down white shirt, bow tie and narrow-brimmed hat. Blazers were also a favorite of American men. Bermuda shorts became a necessity for stylish casual dressers of all ages.

On the college scene, sophisticated girls favored straight skirts with matching pastel sweaters, decorated with circle pins. College men adopted the Ivy League button-down look, while others preferred padded shoulders, pegged pants and open-neck Hawaiian shirts.

Locally, high school adaptations of popular styles included (for the girls) Powerhouse jeans with rolled cuffs, white shirts with the tails out and sleeves rolled up, and saddle oxfords with white socks. Also favored were long straight skirts with cashmere or angora sweaters, accessorized with belts and "hickey" scarves. Jewelry might consist of "stuff" on a silver chain, if a girl was going steady with an athlete. How much "stuff" depended on how many sports the young man played and how many years he had lettered.

For many local boys, school garb was blue jeans, white T-shirts and letter sweaters (cardigan or V-neck pullover). For dress-up, white buck

were the preferred footwear, followed later by the fad for blue suede shoes.

In hair styles, short was in for men, and the flat tops and crew cuts for boys were replaced by ducktail haircuts later in the decade. Girls favored long ponytails. Women's hair went longer early in the decade, but by 1957, bouffant hairdos for women (for an elegant, regal appearance) became fashionable and remained so for the next six years.

In 1958, the anti-establishment "beat style" for men and women appeared. Female "beatnicks" wore oversized dark-colored sweaters and jeans, loosely arranged long hair and stiletto-heeled shoes or black leather boots. Male "beatnicks" favored dark clothes, jeans and black leather jackets or waistcoats.



Competition from new medium means close of movie theaters

By Carolyn Toops

In the early fifties, Terre Hauteans could attend movies at a dozen theatres. Several were downtown, others were in various neighborhoods, and there was one drive-in.

The 1954 City Directory listed the Best, Garfield, Grand, Idaho, Indiana, Liberty, Rex, State, Swan, Wabash and Terre Haute Drive-In on Lafayette. The Virginia and the Fountain had closed a year or so before.

Television became so popular that movie attendance dropped drastically, and by the end of the decade, Terre Haute was down to two commercial movie houses, the Grand and the Indiana. Drive-in movies numbered three with the addition of the Corral east on Highway 40 and the Eastside on Poplar.

"The Blackboard Jungle" was a favorite of the local high school crowd. Other great films of the fifties were "The African Queen," "High Noon," "A Streetcar Named Desire," "Stalag 17," "Roman Holiday," "The Country Girl," "The King and I," and "Anastasia."

Locally, live theatre was thriving,

and in 1954, the Best movie theatre at 25th and Washington became the permanent home of Community Theatre of Terre Haute. Beginning in 1953 Terre Haute had a summer theatre for a couple of years under the leadership of H. Adrian Rehner. The White Barn staged its productions at the Vigo County Fairgrounds. Later, Rehner founded Shawnee Theatre in Greene County.

Fifties media

By Carolyn Toops

During the fifties, Terre Hauteans read the Terre Haute Star in the morning and the Tribune in the afternoon. The Sunday paper, the Tribune-Star, carried the popular rotogravure section in sepia tones.

The Saturday Spectator and the Terre Haute Advocate (the labor paper) were published weekly.

Local radio stations were WBOW and WBOW-FM, located at 303 S. 6th St., operated by Banks of the Wabash, Inc., and WTHI and WTHI-FM, 918 Ohio St., operated by the Wabash Valley Broadcasting Corp. Later in the fifties, Citizens Broadcasting Co. of Indiana, operated WMFT, which later became WAAC, in the Clark Building on Cherry St.

The police radio station, WOOF, was located on the first floor of City Hall, with Frank Casteel the lieutenant in charge.

Here in Terre Haute, preparations for the city's first TV station culminated in the debut of WTHI-TV Channel 10, on July 22, 1954.



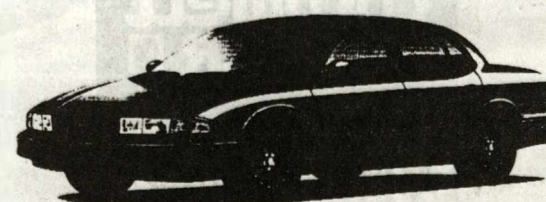
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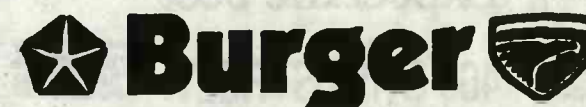
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Why did fifties' America love its cars finned and chromed?

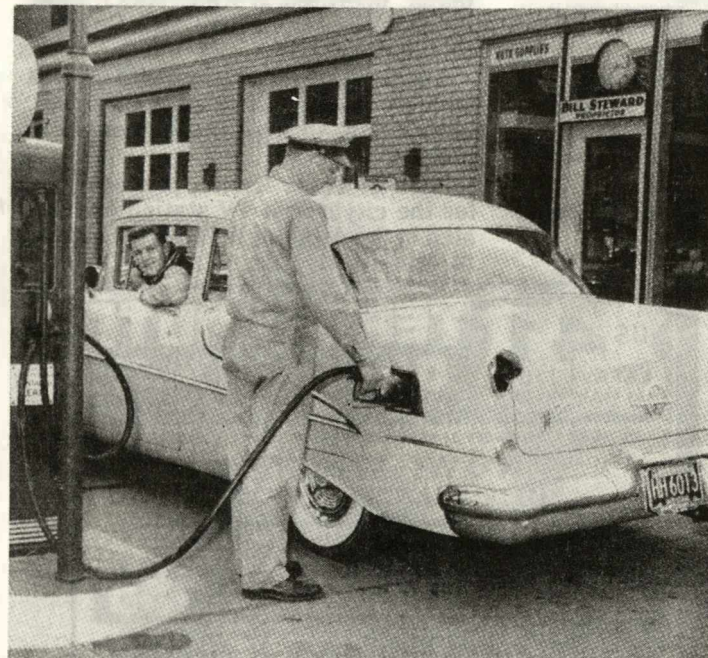
By John Christie

What did you drive in the fifties, Uncle Mike?

Nothing too racy at first, just a 1941 "Stovebolt" Chevrolet coupe, and he hated facing life through that windshield. But he did lust mightily after the 1953 Cadillac Eldorado and its white sidewalls, as broad as one of Jake LaMotta's fists. This vision of power and elegance was driven by the guy whose golf clubs Uncle Mike caddied on weekends.

You couldn't really blame Uncle Mike. A vast, handsome car, the Eldo sported a Cadillac trademark, slightly upraised rear fender tips that housed the taillights and even concealed the gas filler. Uncle Mike called them "fish-tail fins."

Actually, they were twin, non-working rudders, and their inspiration came from a brutal World War II fighter plane, the Lockheed P-38 Lightning. That plane captivated Harley Earl, chief stylist for General Motors in the post-war period. Its strong, confident look gave Earl a kind of social and automotive vision.



An Indiana State Teachers College student fills up at Bill Steward's D-X Station. Besides D-X you could choose Blue Sunoco, Citlites Service, Gulf, Sinclair, Shell and the Gaseteria, among others.

It was high time, especially after the Depression and WWII, that cars stopped looking like meatloafs and more like symbols of a new, confident America warming up for the inevitable jet age. It was, like the era it labeled, going to be fabulous.

For his first post-war Cadillac, Earl borrowed the P-38's upswept, tapered twin tails and made them into taillights, transplanted the plane's distinctive bubble canopy and rendered it as the car's wraparound one-piece windshield, carved the twin propeller caps into toughened extensions of the car's front bumper guards. (These Uncle Mike probably called "Dagmars," but he was very, very young.)

Such styling cues set the tone for the auto industry — a tone of massiveness, aggression, and pizzazz in colors, chrome and names.

The public was ready. They were car-starved, and Detroit luxuriated in a rare seller's market as America flexed economic and spiritual muscles, those symbolized by the Big Car.

And why not? We had liberated Europe and occupied Japan. Ike got us

out of Korea. Jonas Salk nailed polio. Ricky Ricardo had steady work, and Lucy and Ethel splurged on new davenport. It was time to spread yourself out, to get on the move from city to suburb, school to beach, town to country, driveway to drive-in.

But you had to leave an impression, because your car more closely defined you than your house did. Detroit served that nervous, boundless hankering, and ultimately pushed it into doubtful kingdoms of taste and logic.

GM was set to haul buyers through five levels of income and luxury, from Chevrolet through to Cadillac, all levels chromed, fender-skirted, V8-ed and rocket-bedecked.

Ford offered its basic Fairlane, then the Mercury, then a daunting leap up to the Lincoln. (Marketing tried to bridge the gap with the 1958 Edsel, but that's another story.)

Before 1955, Chrysler built cars that Ward Cleaver could drive with his fedora on, but that stopped when designer Virgil Exner brought out the "Forward Look," followed in 1956 by the "Flight Sweep." In 1957 he adorned the full line with high, canted rear fender blades that looked, from the rear, like leaning Gothic spires. The cars sold like discount pardons in a state prison.

Everybody had a grand time with the big cars, but as cars go, the vehicles of the fifties weren't that great. Quality problems abounded. They were fuel-thirsty, even with gasoline at 22 cents a gallon, and in emergencies they handled like drunken elephants. But Uncle Mike didn't care. Longer, lower, wider was the theme, with a kind of in-your-face style.

A two-tone 1955 Ford Crown Victoria had a certain naive charm, but a 1956 Dodge in three tones of shocking pink, beige and charcoal suggested a certain excess.

The fin and rocket themes grew more excessive, even comical. The 1958 Pontiac Bonneville had mini-rockets attached to the sides of its rear fenders. Oldsmobiles were either Rocket 88 or 98. The rear of the 1959 Chevrolet would have given Salvador Dali nightmares, as would the 1959 Buick Electra with its angled dual headlamps. In 1959, Cadillac, even by its own admission, went too far with a huge car whose rear blades soared over a pedestrian's armpits, each tipped off with dual mini-rockets. Not to be outdone, Ford's John Najjar gave the world the 1959 Lincoln, an elephantine sled that weighed nearly three tons, measured nearly 19 feet long and got 9 miles to the gallon.

Something had to give. Probably what gave was the brashness, the innocent optimism about American prospects at home and around the world, especially after 1960. The fins and pastel colors re-

ceded. Ford, GM and Chrysler piously marketed compact sedans.

To many gleeful car haters in the press, the Fabulous Fifties barges seemed as doomed as birds of paradise. Americans, they said, were world-weary. Maybe they needed time to think.

And yet...and yet. Uncle Mike, after all, did make it to a 1957 Chevrolet Bel Air with aluminum side-sweeps, fender skirts, bladed fins, dual rockets on its hood and bullet bumper guards.

He tires this generation with tales of how he'd be sitting pretty now if he had just hung on to that Chevy. And he haunts old car shows in malls, at prisons, at county fairs — as does this generation — and delights in a 1956 two-seater T-bird, a 1957 DeSoto

Adventurer, "Christine," the evil 1958 Plymouth Fury, even the stupendous 1959 Cadillac. They sure made cars back then!

So Uncle Mike worships at shrines of steel, vinyl and pastels with fins slicing into the wind. So he loves cars that, when they appear in parades, mark the bright spot in everyone's day; cars that commemorate a kind of vehicular romanticism in Cinemascope, Technicolor and Hi-Fi sound, an optimism about American life and the way we live it.

America has weathered worse, far more silly eras, hasn't it?

So Uncle Mike asks, "What are you driving in the nineties? Oh. A hatchback. Isn't that Japanese? I guess that makes a lot of sense — these days."

Dealers selling dreams, images

The 1954 City Directory listed 19 automobile dealers:

- * Adams Pontiac, Inc.
- * Dahl Motors, Inc. (Chrysler-Plymouth)
- * Downtown Cadillac
- * Downtown Chevrolet
- * Ford Corner
- * Gasaway Motor Co. (Nash)
- * Ed Heaton Auto Co.
- * Ray Hookey Motors
- * Jackson Packard, Inc.
- * Key Auto Sales (DeSoto, Plymouth)
- * Mace Service (Lincoln, Mercury)
- * Moore's Auto Exchange
- * Wayne Newburn in West Terre Haute

- * Ranes-O'Daniel (Oldsmobile)
- * S & W Auto Exchange in West Terre Haute
- * Shanks Motor Co. (Studebaker)
- * Sumar Enterprises (racing)
- * Terre Haute Auto Co. (Buick)
- * Vigo Motors, Inc.

Motor truck dealers listed the same year were:

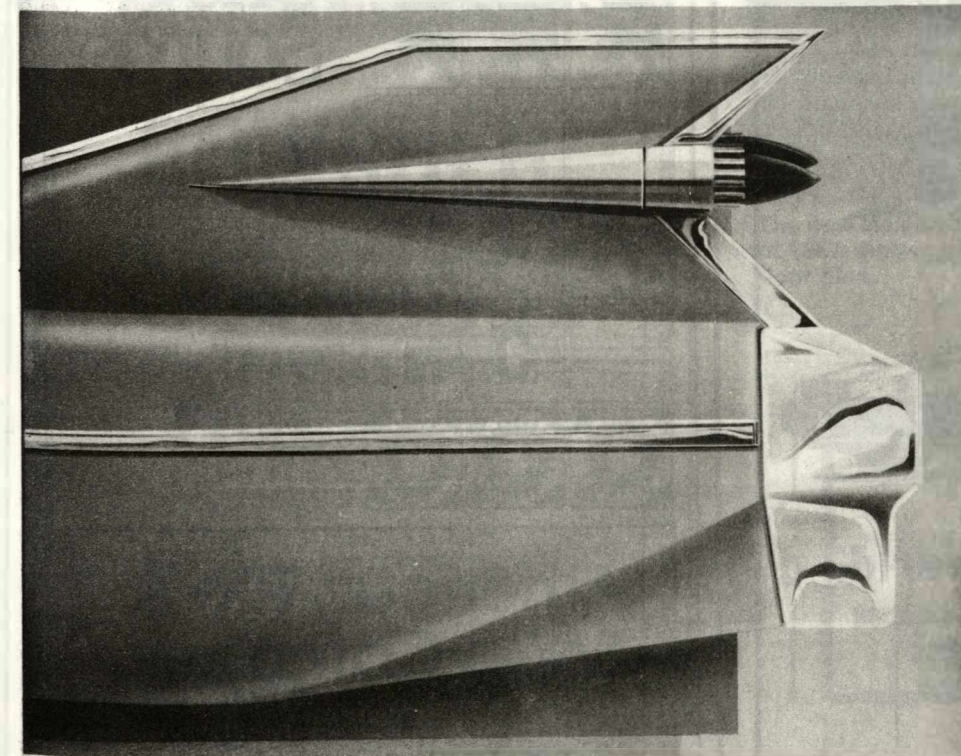
- * Frazier-Nyers Co.
- * International Harvester
- * International Harvester Motor Trucks
- * Ranes-O'Daniel
- * Reo Sales and Service
- * Weust Motors, Inc.
- * Willey White Truck Co.
- * Wabash Truck Sales

I-70 a result of '56 highway act

By Cathy Hendricks

In 1956, Congress passed the National Defense Highway Act, which authorized the building of a nationwide interstate highway system — 40,000 miles of limited-access roads to be constructed at a cost of \$41 billion. In doing so, the federal government and the American people abandoned modernization of mass transit systems which were, of course, more efficient than private cars, in the interest of what was termed our national defense.

At the same time, a whole piece of American life stood to be passed by, as the interstate system — including the major east-west highway, I-70, which runs through Vigo County — came to take on the load of auto traffic, leaving motels and diners and gas stations and stores along vital highways like U.S. 40 — the livelihood of many — to be boarded up and left to decay or eventually be converted to apartments, beauty shops and antique stores.



The stupendous 1959 Cadillac was perhaps the most elegant and coveted of the fifties models, with sweeping fins decorated by rocket taillights. Terre Haute artist and auto enthusiast, Brian Miller, did this illustration of the '59 Caddy.

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'City of good homes' spreads boundaries, becomes suburban

By Cathy Hendricks

The same trend toward suburban development that came to large cities also took place in small ones like Terre Haute. During the decade, Terre Haute was home to more than 100 industries, many of which drew employees from other corporate locations. Those who relocated to Terre Haute, as well as Terre Haute natives, sought the same lifestyle that the country as a whole was experiencing.

A Chamber of Commerce publication touted Terre Haute as a "city of good homes — of which 65.3% are owner occupied — 49% of these mortgage free." It went on, "Naturally, new residential sections by the score have been built in the territory immediately adjacent to the city. During 1955 and 1956, more than \$5 million was spent in the construction of new homes in a dozen different subdivisions in the metropolitan area."

Local newspapers reflected this suburban movement. A section in the classifieds listed, "Suburban Property for Sale." In 1956, display ads in the Tribune offered Midwest Homes, prefabricated houses sold by a firm in

Charleston, Illinois — union-made, high quality homes, featuring time-saving erection. A two-bedroom house was \$5,395; a three-bedroom one, \$6,780.

Suburban development was going on in some areas we now consider to be "in town." Newlin-Johnson developed Hulman Meadows, east of 25th and north of Ohio, which paralleled the opening of the Meadows Center shopping area. Poplar Street subdivision, south of Poplar and east of 25th, also got its start in the fifties. Late in the decade, homes in these areas ranged in price from \$15,000 to \$50,000.

As early as 1952, a new home on Mariposa Drive in Hulman Meadows was advertised by Newlin-Johnson as a "most charming, two-bedroom" radiant heated home priced at only \$10,750. Part of that development, the Trinity Lutheran Church at the corner of Ohio Boulevard and Marigold Drive was dedicated on October 31, 1953.

Indian Acres was a suburb south of Hulman and east of 25th. In 1952, Bartley Realty listed a four-room "strictly modern" bungalow home in this area for \$10,500. Typical of many subdivi-

sions of the time, homes here had two bedrooms, automatic oil heat, kitchen with double-drain sink, built-in cabinets, wiring for an electric stove, and plenty of closet space. One feature included in several of the descriptions was a front drive leading to a garage on an 80 x 140 foot lot. This must have been considered an improvement over the alley-entry garages in the older part of the city. Listings in this area included a March, 1952, ad for 1916 S. 31st St.; and 1956 ads for 1904 S. 28th St., 1930 S. 29th St., and 1912 S. 31st St., all priced about \$11,000.

Some of the more expensive homes were in beautiful Woodridge, located four miles east of downtown. These homes were larger and more individually designed, using more expensive choices in materials, and prices ranged from \$25,000 to \$100,000. A three-bedroom home offered by Walter Cook, Inc. in 1952 had gas heat, a tiled kitchen, two lovely tiled baths and a two-car garage, and was said to be "an elegant home on the best lot in Woodridge Park."

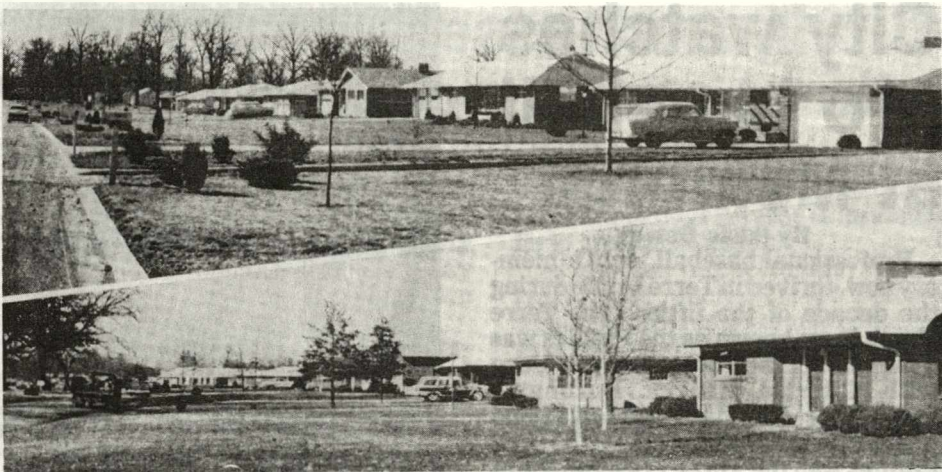
Areas of development to the south included Southwood, off of U.S. Highway 41, which still followed 7th St. at the time. The attractive homes in this area were priced \$12,000 to \$40,000. Other new areas were the subdivision in Youngstown, south of town on Eaton

Road, and Oak Grove, south on Highway 63. Homes were added to Alledale during this decade, one of the older, established suburban developments which began in the twenties.

Property in West Terre Haute seemed relatively inexpensive, but nonetheless sounded appealing. On West McCullough Lane south of the Consolidated School was a "Suburban Delight" advertised by Bartley Real Estate. A Spanish-type bungalow with five rooms, new oil furnace, two acres of garden and lawn, all for only \$5,250. The Windmere subdivision began mid-decade.

Development came north, too. In 1952, a new four-room modern home in Terre Town was priced around \$9,000. Two models were open for inspection in April of 1956 in the 2300 block of Spang Ave. They were a Bedford stone with three bedrooms and a brick with two. Another favorite feature of new homes around this time was knotty pine paneling, especially in the kitchen.

Bartley sub was brand new in 1956, north on Lafayette (Highway 41). An item in the Realtor News column of the April 22, 1956, Tribune said, "The Bartley subdivision is showing progress and the road has just been completed and opened up." The first house was sold to Mr. and Mrs. Fletcher. The



The streets of Woodridge subdivision were lined with new homes in this 1956 picture.

classifieds advertised the "Bartley Suburban-Aire" ranch home, custom built with automatic oil heat, two or three bedrooms, modern kitchen, hardwood floors, and attached garage on a half acre, listed at \$12,000. Other north suburbs were Spelerville and Hollywood sub.

It was in 1956 that a major step by the city council added more than 15,000 people and 11 square miles to the civil city. The council passed annexation of all of Harrison Township, effective in March, 1957, and taking in the area

east of 25th St. to Keane Ln. and south of Hulman to Margaret Ave.

Schools and shopping followed the development of new housing areas. Meadows on the east side and Fuqua on the south side opened in September, 1957. Construction costs for the two schools were around \$750,000. Mid-decade, the city had 18 grade schools, four junior high schools and four senior schools, five parochial grade schools and one parochial high school. That parochial high school, Schulte, opened in 1953.




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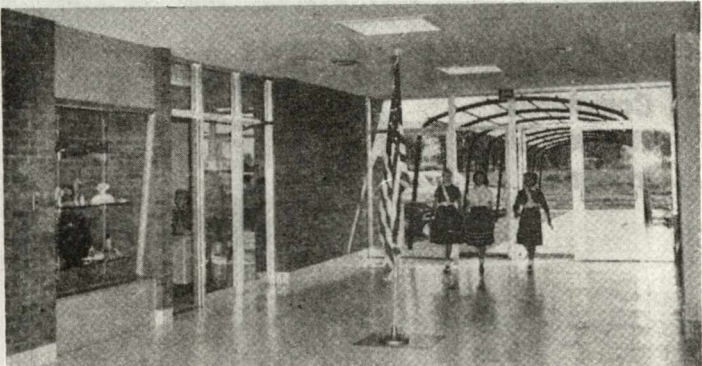


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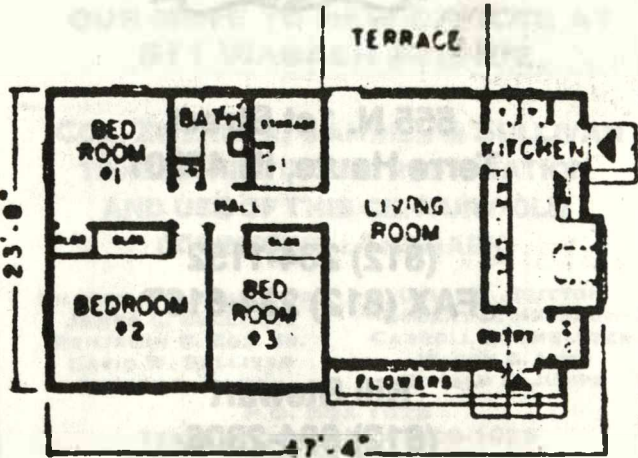
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The new Meadows Elementary School, above, opened in fall of 1957. Below, an ad for a new home in 1956 featured this floor plan.



City watches pro baseball at Memorial

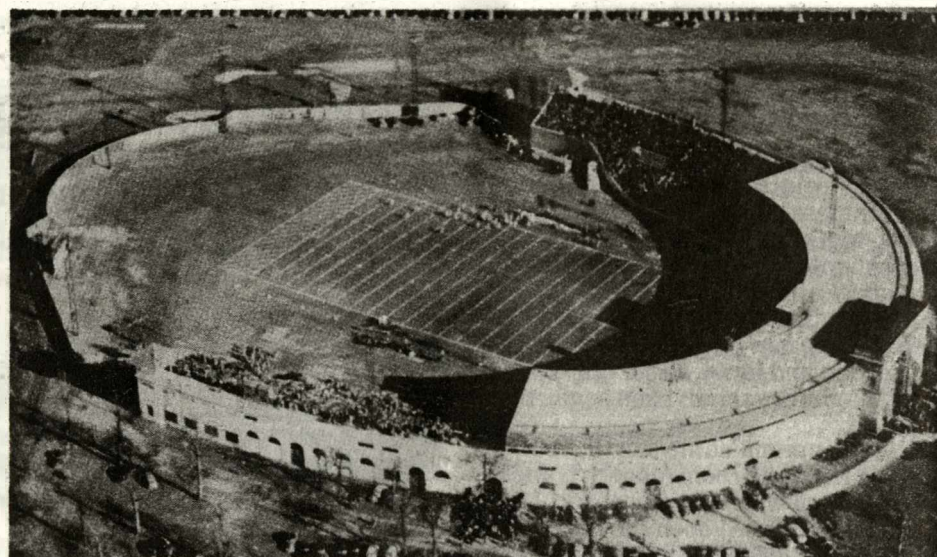
By Susie Dewey

Professional baseball, only a memory now, thrived in Terre Haute during the decade of the fifties. The Terre Haute team known as the Phillies was a member of the Three I League along with Waterloo, Keokuk, Burlington and Cedar Rapids from Iowa, and played from 1946 to 1954. The 1953 Phillies won the Three I League championship.

In 1955, the local team became known as the Terre Haute Huts, sponsored by the Detroit Tigers. Fans felt a loyalty to the Tigers during the short time before the Huts folded in mid-season, 1956.

Early teams played before large crowds at Memorial Stadium. Fans streamed into the east side stadium carrying cushions, blankets and score cards. Baseball was a family spectator sport, and crowds were well-behaved and very loyal to the local team.

Peak attendance for the teams came in 1949. By 1956, crowds diminished,



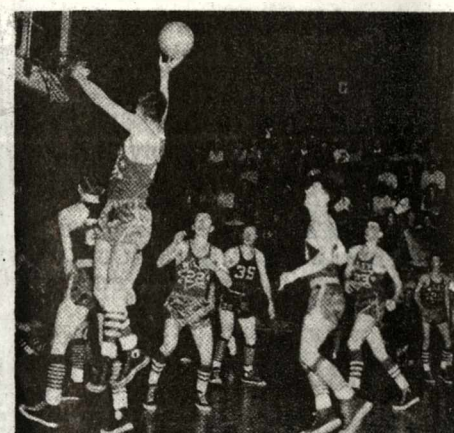
High school football and professional baseball were played at Memorial Stadium.

and according to local sports observer Carl Jones, the team was lucky if 100 people were at the game.

Why did attendance fall off so dramatically? The answer, which is probably no surprise, can be found in one word: television. As the number of sets in homes increased, and as programming included more and more sporting events, the number of fans at the stadium decreased. Why leave home when they could watch Big

League games from the comfort of their living rooms. It was from here that Terre Haute baseball fans followed the careers of those who had played at Memorial Stadium.

Some Terre Haute Phillies players went on to the majors in the fifties. "Puddinhead" Jones joined the Philadelphia Phillies and ended his career with the Cincinnati Reds. Bob Miller became the number three pitcher of the Philadelphia team and later



The competition was tough at a Wiley basketball game.

pitched in the World Series against the then all-powerful New York Yankees. Stan Lopata went as a catcher to the major league Phillies, and Putsy Caballero went to the Phillies second team. Pitcher John Tsitouras wound up with the Cincinnati Reds.

Amateur baseball has always been strong in Terre Haute, and in 1955, the Terre Haute Babe Ruth Baseball team won World Series in Austin, Texas, for the 15 and under age group. Howard Dardeen and Charlie Hall from Gerstmeyer High, and Terry Dischinger from Garfield High who were also basketball stars, all played on that championship team.

Basketball greats throughout past bring glory home to city

By Susie Dewey

Terre Haute residents during the fifties became accustomed to the sound of a fire engine proceeding slowly down Wabash Avenue on Sunday afternoons. That's the way the town feted its returning athletes.

Draped over every conceivable perch were young men who had achieved glory in a sporting event, either in winning, or in the effort to win.

The parade usually began at Memorial Stadium where returning heroes were greeted by the mayor, the superintendent of schools, principals of high schools, and many local supporters. Speeches, awards, trophies, and cameras abounded on these great moments.

Of course, basketball was the best known of these sports. Gerstmeyer High School went to the Final Four of the state tournament four times in the decade. In 1953, the Black Cats finished second. Their loss in the final game, and the identification of the Andrews twin — Harley or Arlie — who fouled out, is still debated today. The twins were identical, and the numbers were easily confused. In 1954, tiny

Milan defeated Gerstmeyer in the morning game. The Black Cats fared no better in their returns to Indianapolis in 1956 and 1957.

In addition to the famous Andrews twins, their uncle, Harold Andrews, was a member of the early Gerstmeyer teams, on which Bill Black and Jack Smith were guards. On later teams for the school were Howard Dardeen and Charles Hall. Howard played for Indiana State and Charlie for Indiana University in their college years. The coach of all four teams was the legendary Howard Sharpe.

During this time at Garfield High School, Terry Dischinger, who later was an All American player for Purdue University, was filling gymnasiums throughout the Valley.

At Indiana State, the 1950 basketball team won the NAIA championship in Kansas City. John Longfellow, the school's coach, started Lennie Rozewski, Dan Demich, Jimmy Powers, and Jim Haus, all out of South Bend, and Jerry Kunkel of Jasper. The South Bend players came to Terre Haute from Notre Dame when John Wooden joined the coaching staff.

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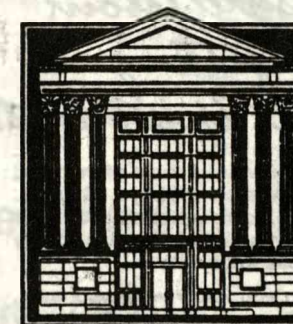
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Impressive list of diversified industries highlights article

A 1956 Chamber of Commerce publication labeled Terre Haute a manufacturing center. "Manufacturing is highly diversified," the article went on. "Although Terre Haute is the main traffic point of Western Indiana coal fields, it is no longer dependent on the coal industry. Today, manufacturing interests are important and versatile. Terre Haute's list of 129 different manufacturers is matched by few cities of comparable size." The article listed a sampling of the principal industries:

- * Allis-Chalmers Manufacturing Co. (which would become J. I. Case, now closed)
- * American Brass Company
- * American Can Company (later Anacanda, and now Alcan)
- * Bemis Bro. Bag Company
- * Chesty Foods, Inc.
- * Columbia Records, Inc.
- * Columbian Enameling & Stamping Co. (now General Housewares Corp.)
- * Commercial Solvents Corporation (later IMC, and now Pitman-Moore)
- * Gartland Foundry Co.

- * Highland Iron & Steel Co.
 - * Home Packing Co.
 - * Hulman & Company
 - * Indiana Gas & Chemical Corp.
 - * Indiana Wood Preserving Co.
 - * Chas. Pfizer & Company, Inc.
 - * Quaker Maid Company
 - * Recipe Foods, Inc.
 - * Smith-Alsop Paint & Varnish Co.
 - * Stran Steel Corporation
 - * Terre Haute Brewing Co.
 - * Terre Haute Malleable & Manufacturing Corp.
 - * Thomson-Symon Co.
 - * Tumpane Co., Inc.
 - * Visking Corporation
 - * Wabash Fibre Box Co.
 - * Wabash Products Co.
 - * Weston Paper & Mfg. Company
- A Terre Haute Water Works publication later in the decade noted: The city's 129 industrial plants employed 14,520 people; four railroads operating out of Terre Haute employed 2,865; and the five utilities employed 896, for a total of 18,281.
- Besides the Water Works, the utilities were Indiana Bell Telephone, Citizens Independent Telephone Company, Public Service Company of In-

diana and Terre Haute Gas Corporation.

The booklet also mentioned a few industries not included in the Chamber publication. These were:

- * Campbell Soup Company
- * J. W. Davis Company
- * Graham Grain Company
- * Merchants Distilling Corporation
- * Owens-Illinois Glass Company (formerly Root Glass and later Midland Glass)

Familiar products of city

Notable products and services that were produced in Terre Haute in the fifties were:

- * Hot house cucumbers and tomatoes from J. W. Davis Company
- * "V-8" cocktail juice developed by Loudon Packing Co., later sold to Campbell Soup Company
- * Quonset Huts (semi-circular steel buildings used extensively during WWII) produced by Stran Steel
- * The Columbia Record Club, marketed by Columbia Records, Inc.
- * Polyethylene bags at Bemis and Visking
- * Champagne Velvet Beer from the Terre Haute Brewing Co.
- * Streptomycin and Terramycin produced by Chas. Pfizer & Company, Inc.

Juke Box Saturday Night



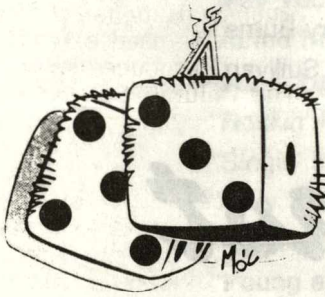
At the Wassell Inn 7:30 p.m.

Lobby of the Indiana Theater - Refreshments and Cash Bar

Waitress Teresa Haverkamp
Soda Jerk Brian Baker
Dancers Bob Wilson, Bette Rose, John Cahill, Bekki Cahill, Mike Emberton, Jacqui Emberton, Joan Markle, Nelson Markle, Colleen Sullivan, Jerry Burns, Barb Potter, Mike Potter, Nancy Long, Glenda Cordell, Kim Perigo

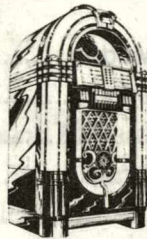
On Stage at the Indiana Theater 8 p.m.

Fifties Review Rio Grande's Boppin' Bobcats
Directed by Patti Dason and Rita Mankin
Movies



Under the Stars 7:30 p.m.

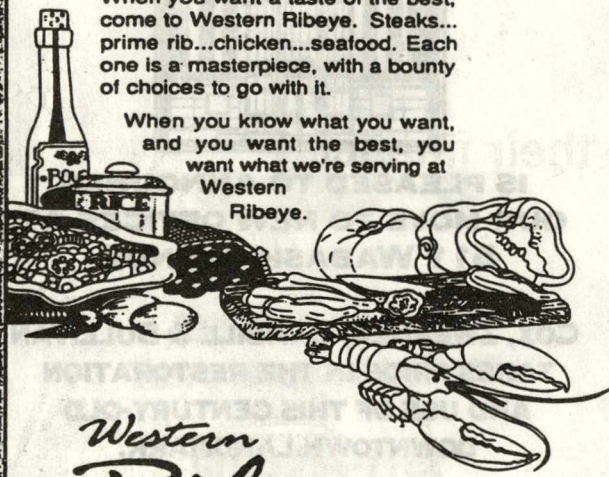
Hula Hoopers Jason Funk, Ted Compton, Jennifer Johnson, Angela White, Teresa Oexmann, Amy Oexmann, Jeni Claussen, Ashley Hayhurst
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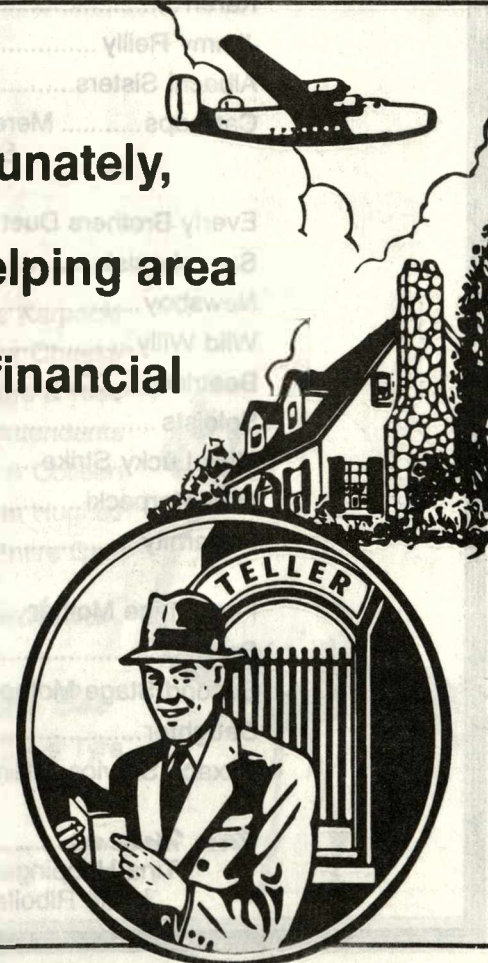
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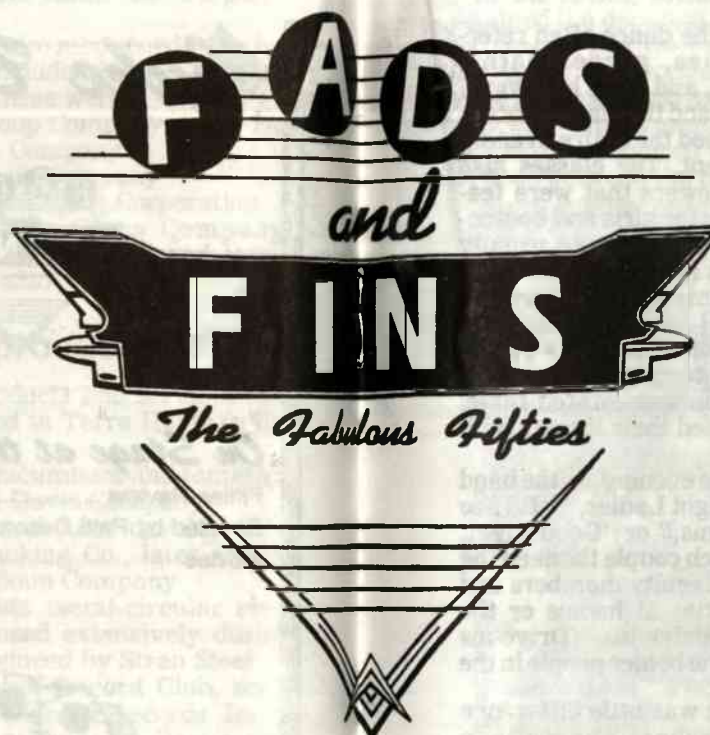
Written by.....Bunny Nash and Greg Stump
 Directed by.....Bunny Nash
 Musical Director.....Rae Ann Tyra

Nineties' Cast

Richard Waldon.....Richard Riehl
 Karen Waldon.....Karen Riehl
 Harvey.....L.E. (Gene) Frazier
 Ed.....Garri Knez-Michaels
 Bob.....Jerry Burns
 Colleen.....Colleen Sullivan

Fifties' Cast

Richard.....Bob Montgomery
 Karen.....Arinn Embrey
 Jimmy Reilly.....Geno Leser
 Albachi Sisters.....Beth Hughes, Denise Keegan, Rachel Wedding
 Car-hops.....Meredith Adler, Melinda Bolinger, Shanna Dason, Chanda Guth
 Sabrina Hogan, Tiffany Hogan, Jennifer Lytle, Missy Mankin,
 Genny Samuels, Stacey Wood
 Everly Brothers Duet.....Mark Bennett and Don Keegan
 Saxophonists.....Miranda Crispin and Beau Zigler
 Newsboy.....Ryan Kirk
 Wild Willy.....C. Dan Scott
 Beatrice.....Lynn Kiaer
 Soloists.....Roger Cheeks, Randi Lynn Hogan, Kevin Hughes
 Miss Lucky Strike.....Patti Dason
 Miss Karpecki.....Teresa Havercamp
 Fraternity.....Brian Baker, Jim Hershberger, Brian Hughes
 Gary Spear, Chris Wood
 First Stage Mother.....Patty Adler
 Son.....Josh Tyra
 Second Stage Mother.....Patti Dason
 Daughter.....Diane Carmichael
 Texaco Service Attendants.....Four Hire — Patrick Killeen, Andrew Kirkman,
 Vince Winans, Bob Montgomery
 Terre Hauteans.....Bill Adams, Barb Austin, Jeff Bounsall, B.J. Hlatko,
 Tina Hoopingarner, Merri Kenzor, Nancy Long, John Nichols, Barb Potter,
 Jamie Ribolla, Bette Rose, Nick Schafer, Meg Trueblood, Robert Wilson



Technical Director.....Thomas Pitts
 Sound Design.....Bill Adams, David Shearer
 Set Decoration.....Kathy Jarrett
 Costumes Merri Kenzor, Ruth Erickson & Sherri Wright

Act 1

"This Could be the Start of Something Big".....Young Richard & Cast
 "May You Always".....The Albachi Sisters
 "At the Hop".....Car-hops
 "Wake Up, Little Susie".....Mark Bennett & Don Keegan
 "Rockin' Robin".....Miranda Crispin & Beau Zigler
 "Singin' in the Rain".....Newsboy (Ryan Kirk)
 "Only You".....Wild Willy & Beatrice
 "You Belong to Me".....Randi Lynn Hogan
 "Young at Heart".....Richard & Young Richard

- A 20-Minute Intermission -

Act 2

"Fever".....Miss Karpecki
 "Amazing Grace".....Roger Cheeks
 "The Aba Daba Honeymoon".....Stage Mothers & Kids
 "Why Do Fools Fall in Love?".....Texaco Service Attendants
 "Shall We Dance?".....Bob & Colleen
 "Jailhouse Rock".....Kevin Hughes
 "Rock Around the Clock".....Entire Cast

Post-Show....."Goodnight Sweetheart"

Lobby of the Indiana Theater

Musicians....."Juke Box"

Lowell Houpt, Jim Ornduff, Ty Outcult, Jerry Turley, Dave Tyra



Decade's romance, innocence evident in traditional proms

By Susie Dewey

The fifties are remembered as the era of happy times, and songs and dances reflected the exuberance and prosperity of a country that had won the Big War, was bringing peace and security to Europe, and in general was pleased with its values and lifestyle. Most families still had two parents, teachers were respected, and schools were admired. Jobs were plentiful, and wartime shortages were over.

No wonder the recreations and amusements were filled with songs and dances. No wonder one of the hit tunes of the time was Frank Sinatra's "Come Dance With Me."

In Vigo County, two dance studios were busy instructing teens and adults in the correct etiquette of ballroom dancing — Reid Marlatt's and Arthur Murray. Many learned to dance from their mothers, sisters and girl friends.

Each of the county's many high schools planned at least one junior prom, and often a senior prom as well. While the Mayflower Room in the Terre Haute House was a popular spot, the ballroom at the Deming Hotel and

the Student Union Ballroom at Indiana State University were equally utilized. Many schools hung crepe paper streamers, constructed mock garden gates and gazebos, and dimmed the lights of their own gymnasiums for these traditional dances.

For major high school dances, classes collected dues to hire live bands, which were numerous and popular. Leo Baxter's Band was probably the oldest and best known in the area. Bud Cromwell, Jack O'Grady, Wayne McIntyre, and Jimmy Adams were all booked early in the school year to insure that live music would be available.

School faculty members and parents were recruited as chaperones, and received formal invitations and especially cordial receptions. The chaperones usually danced the sedate numbers and were visited by especially-designated couples for each number on the dance program. The dance programs were designed and printed in the school print shops and were accompanied by special pencils and ribbons in the class colors.

The theme of the dance often referred to memories, garden paths, romantic places, and life's highways. Using the theme and the class colors, a committee planned the entire evening as a unified event. The classes also selected class flowers that were featured in corsages for girls and boutonnieres for boys. Chaperones usually received flowers for gifts.

During the proms, a grand march or a Virginia Reel was common and dancing was decorous by today's standards. At the intermission, a punch bowl appeared on a decorated table, and dancers cooled their throats with fruit beverages.

At the end of the evening, as the band played "Good Night Ladies," "I'll See You in My Dreams," or "Good Night, Sweetheart," each couple thanked the chaperones and faculty members and left to visit parties at homes or the Wassail Inn or drive-ins. (Drive-ins were visited by the bolder people in the crowd.)

Actually, there was little difference between high school and college proms. Sororities and fraternities sponsored one formal dance each quarter. Homecoming dances were held in the college gymnasiums and were more informal. By nineties' standards, such dances were formal — men and boys wore jackets and ties.

In the fifties, social activities still retained the decorum and tradition of the pre-war era. Decorations tended to the pastel and romantic. The songs were romantic, and most couples slow danced — not too close together. Some chaperones required that light could be seen between the partners!



Flowers and tapers decorated the floor at the high school prom.

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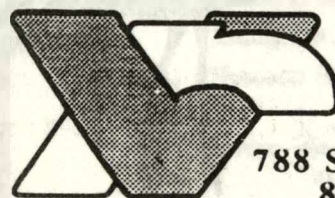
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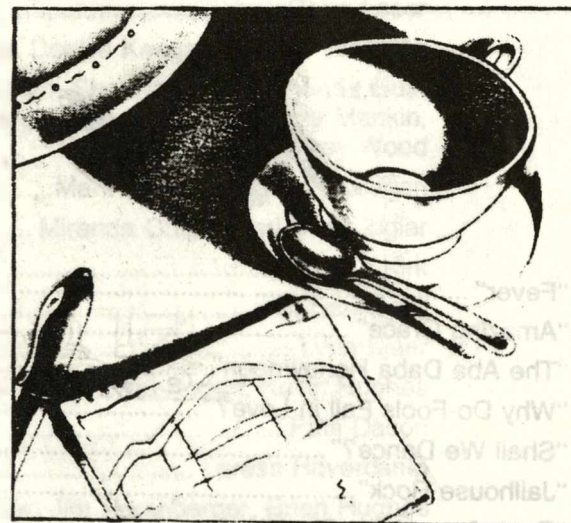
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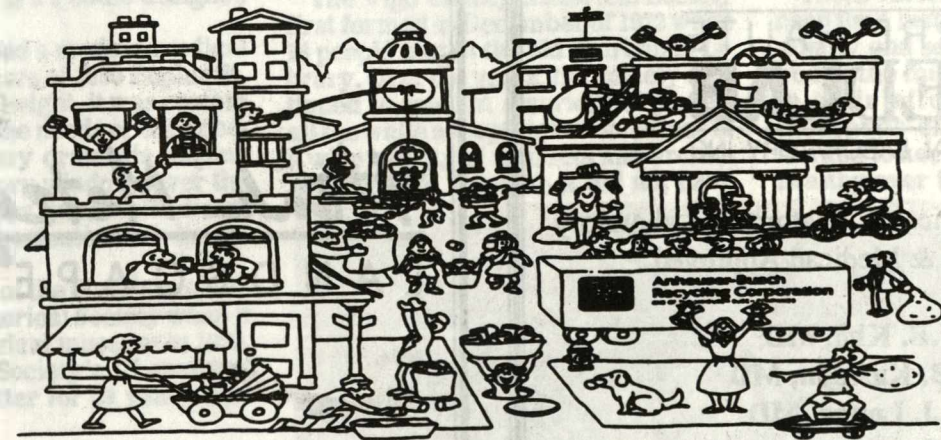
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Fifties a prolific decade for local architect Juliet Peddle

By David Buchanan

Terre Haute may lay claim to a number of interesting people, some world famous, some rating just footnotes. One person who was hitting her professional peak during the fifties was the architect, preservationist and amateur historian, Juliet Peddle.

Juliet Peddle's ancestors were among the first people to arrive in the Wabash Valley, settling just a short distance from Fort Harrison. Her grandfather, Charles R. Peddle, was commissioned by Chauncey Rose to deliver the first railroad locomotive to Terre Haute. He brought it from Boston for use on Rose's new Indianapolis railroad.

Juliet's father, John B. Peddle, began his career as an instructor of drawing at Rose Polytechnic Institute. After earning a Master of Science degree, he was appointed associate professor of machine design and was known as a demanding teacher requiring great attention to detail.

Juliet was born in 1899, the same year her brother, a year-old infant, died of spinal meningitis. Because no

other boys were born to the family, John began training Juliet as his successor. It is probably because of his influence that she chose a career as an architect, which at the time was almost exclusively the domain of males.

In 1918, Juliet began her formal training at the University of Michigan. Four years earlier, the school's dean had greeted the first woman to apply for training as an architect, Bertha Yerex Whitman, with these words, "We don't want you, but since the school is coeducational and state owned, we have to take you if you insist." Juliet Peddle and Bertha Whitman became good friends and worked together to promote women in their field.

Juliet got her degree in 1922 and applied for work at Sears, Roebuck and Company in Chicago. She was denied the position because she was a woman. She found a job as a draftsman for a Chicago architectural firm and eventually became licensed to practice architecture in Illinois, one of only seven licensed women architects in the state. When she got her license in

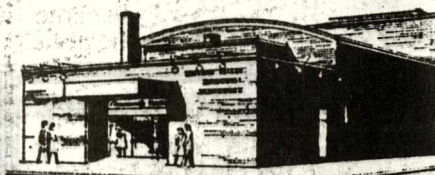
Indiana, it appears she became the first woman architect in the nation to be certified in two states.

The Great Depression brought Juliet back to Terre Haute, where she would remain the rest of her life. In 1940, she designed and oversaw the remodeling of the First Congregational Church. She also designed low-rent housing near Riley as a part of a federally-funded program to help the rural poor.

By the fifties, she had established her own office and was designing homes for local people. Her two local contractors were Leonard Warren and Norman Libbert. Libbert remembered Peddle as always being a lady, even when her duties required her to appear in coveralls to inspect construction work.

In the early fifties, she worked for Warren Miller, but by 1956 was again designing on her own. She had begun creating homes for the newly-popular suburbs springing up on the outskirts of Terre Haute, and her designs could be found as far away as Marshall, Illinois, in the Mitchell home.

She always worked with the clients to meet their architectural wishes, whether it be completely contemporary or based on standards of the past. Because of this willingness to meet



Community Theatre

clients' wishes rather than designing homes as her own architectural statement, it is difficult to easily pick out the many homes she designed.

Some examples of her work are the homes she designed for the Blumbergs at Fruitridge and Hulman, the Sayre family in Robinwood, the Ennis family in Woodridge, and the Cavins in Alendale.

Though Juliet Peddle was known for her houses, she was also busy with public buildings during the decade. In 1953, she designed and created the Indiana Room in the old Fairbanks Library as an "historical research room" for use by the Vigo County Historical Society. In 1954, she helped convert the Best movie house at 25th and Washington into the Weldin Talley Memorial Playhouse for Community Theatre. In 1956, she was called back to the theatre to design a new facade and lounge.

Juliet designed the Crawford Elementary School in 1959, and remodeled the Lincoln and Franklin schools. The Social Security office in the Meadows Center is a Peddle-designed building.

She also designed a modern medical clinic for six doctors at 3050 Poplar St. Only one story in height, it was custom tailored to meet the needs of each doctor and had a very dramatic sloping roof with clerestory windows over the reception area. The finished Medicenter won national attention for its design.

Juliet was one of the directors of the Vigo County Historical Society when it opened the historical museum in 1957. She edited the Society's "Leaves of Thyme" newsletter for 29 years. She died in 1979.

TV comes to Terre Haute

By Carolyn Toops

Terre Haute's first television station went on the air on July 22, 1954. In the beginning, the station signed on about 5:30 p.m., before the 6 p.m. news, and signed off at midnight. Some highlights:

More than 20,000 people attended the open house at the studios over a period of several days.

Howard Caldwell (now on WTHR in Indianapolis) and George Martin were the first news anchors. Patty Ann Monninger and Mike O'Neil presented the "Weather with Pat and Mike." Bob Forbes and Herb Mace did sports.

By decade's end Society has successful historical museum

By David Buchanan

Sunday afternoon, May 12, 1958, was an exciting time for residents of the Wabash Valley. It was Mother's Day, and it was also the first day visitors could tour the community's first history museum.

Owned and operated by the Vigo County Historical Society, it was called The Historical Museum of the Wabash Valley. The Historical Society realized that no other history museum existed in the valley and that it would be important to collect not only Vigo County and Terre Haute history, but also that of surrounding communities.

Though it was only open from 2 to 4 p.m. that first day, nearly 1,200 people thronged the rooms of the new museum. The 60 members of the Sarah Scott Junior High School Band held a concert on the museum grounds, performing patriotic and Indiana music. Thirty-five people were impressed enough by the museum that they became new members of the Historical Society that day.

Visitors that first day came from as far away as Indianapolis and Vincennes. In the three decades since the doors opened, visitors have come from almost every country in the world.

The Vigo County Historical Society first formed in December of 1922 when 14 people met in the old Fairbanks Library. Over the years, the Society continued to meet in a variety of places, all the while accepting the donations of a wide variety of artifacts and archival materials. Because it did not have

its own building, the pieces had to be stored around town in places like the Swope Art Gallery (now Museum) and Fairbanks Library. As the collection and the Society grew, it became more and more urgent to find a permanent home.

In 1957, a gift from the Hulman Foundation enabled the society to purchase the old Sage/Robinson/Nagel home at the corner of 6th and Washington. The home was begun in 1865 and then expanded several times.

When the museum was new, much of the upstairs was rented to help pay for the cost of the building. Now exhibits and storage space have grown to include every room in the building.

Officers and directors of the Vigo County Historical Society in 1957 were Loring Halberstadt, president; John G. Biel, vice president; Warren H. Brewer, Sr., treasurer; Dorothy Clark, secretary (and the museum's first curator); Dr. Waldo F. Mitchell; William A. Dennis of Paris, Ill.; Allen Merrill; William F. Tearman; Juliet Peddle; C. Weir Kirk; Florence Crawford; Dr. Walter O. Shriner; Dr. Donald B. Scheick; Guy Shikel; and Walter H. Maehling.

Those ladies and gentleman saw a need for a history museum in the community and set out to meet that need. Today the museum remains a tribute to their efforts, as it does to the thousands of volunteers who have worked to keep the Society strong and healthy over the years.



Appearing much like the original Sage/Robinson/Nagel home, the Historical Museum opened in 1958.

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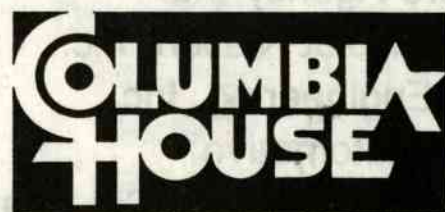
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Dr. and Mrs. Ludimere Lenyo	Frances Williams
Mrs. Salo Levite	Connie and Curt Winkle

Names on local political scene

By Carolyn Toops

Mayor Ralph Tucker, usually wearing his distinctive white hat, was frequently seen and heard around Terre Haute. At City Hall, participating in formal ceremonies, even in his dunking booth at the fair, Mayor Tucker was a fixture of Terre Haute life in the fifties.

Other top officials during the fifties' portion of Tucker's 20-year tenure as mayor were Clyde R. Randel, E.J. (Joe) Zwerner, and later Frank P. Crawford, city attorneys; Raymond F. Thomas, city controller; Albert Ellis, city engineer; Frank Riddle, chief of police; and Zenis Nicoson, fire chief.

In the days before school reorganization in Vigo County (which became effective January 1, 1961) a board administered the schools within the city limits. City school board members in 1954 were John Bloxsome, Dr. V. Dewey Annakin, Ray H. Hahn, Dr. Joseph Weber, and Robert Liggett. Dorothy J. Clark was elected to the board in 1959. M.O. "Jeff" Miller was president of the board that year.

Dr. Raleigh Holmstedt was presi-

dent of Indiana State Teachers College during the decade. Veteran state legislator, Walter Maehling, was a strong supporter of the college in the General Assembly.

At the courthouse, Harry Brentlinger, Joseph Silcock and Michael Sweeney held office as county commissioners. Other county officials included Jasper N. Lewis, superintendent of the Vigo County Home; Everett J. Acree, auditor; and the Hon. Herbert R. Criss, circuit court judge.

John H. Trierweiler and Herbert Beasley served as sheriff during the fifties. John R. Jett and Ralph Berry held the office of prosecutor.

Homer Capehart was Republican senator from Indiana during the fifties. Mrs. Cecil M. Harden was Congresswoman from the sixth Indiana district.

During the fifties, Indiana had three governors — Democrat Henry F. Schricker and Republicans George N. Craig and Harold W. Handley. A governor was not permitted to serve more than four years in an eight-year period, a restriction removed by a constitutional amendment in 1972.

Mayor Tucker took Terre Haute into state politics when he ran for governor in 1956 on the Democrat ticket. He lost to Governor Handley.

Sports careers begin in fifties

By Susie Dewey

The fifties marked the beginning of many great sports careers, both team and individual. And it was a time when more people began to pursue competitive sports for recreation and health, and in Terre Haute, new sports facilities made this possible.

Until this time, tennis was a country club sport, simply because that is where the courts were located. As public courts began to be constructed, more players began to come to the local tennis scene. Rea Park, Collett Park and some of the schools had new tennis facilities. Earl Wood; his sister, Phyllis Wood Sublett; Dale Wallenbrook and Frank Grove became prominent figures on the sports pages.

Local golfers will remember Gene Verostko, a Gerstmeyer High graduate, who won the city championship 17 times. Norm Dunlap, Jr. and Warren Artz provided competition, as they also won titles several times.

Mrs. Carrie Werneke won her first of nine championships in the fifties and her career has continued through five decades. Mary Alice Knowles Garmong was also a top golfer.

Tensions, suspicions run high in national and world affairs

By Carolyn Toops

The decade began with a war in Korea, and ended with another beginning in Vietnam. The threat of a massive nuclear war became a real possibility, as the U.S. and the USSR continued the race to develop their hydrogen bombs and intercontinental ballistic missiles, and the systems to deliver them.

A brief review:

*1952 — The U.S. tests the first hydrogen bomb, many times more powerful than the atomic bomb.

*1953 — The Soviets explode their first H-bomb.

*1955 — To defend against the Soviet nuclear threat, the U.S. establishes an early-warning system, and keeps Strategic Air Command (SAC) bombers armed with nuclear bombs in the air at all times.

*1957 — The first Intercontinental Ballistic Missile (ICBM) is tested by the Soviets.

*1958 — The U.S. tests its first ICBM, the Atlas.

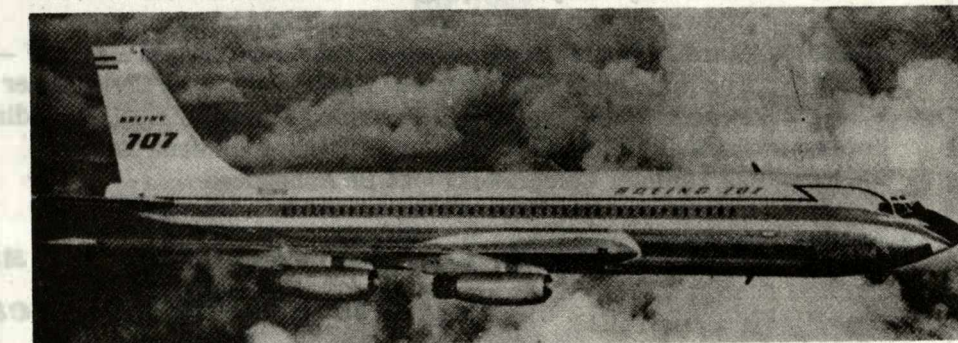
The battle lines had been drawn in the Cold War. In the United States, anti-communist feelings reached a

new height. Communism was perceived as a network of espionage, not simply as a political organization. People imagined spies around every corner. The question of one's attitude toward the USSR and Communism became the central social and personal issue of the time. Who can forget the time when loyalty oaths were demanded of Americans?

Senator Joseph R. McCarthy (R-Wisconsin) conducted a series of Congressional hearings, many of which were televised, questioning the loyalty

of many. On the ground-breaking muckraking television show, "See It Now," Edward R. Murrow and Fred W. Friendly took on Senator McCarthy, exposing his demagoguery and signaling an end to his Communist witch hunts.

The Cold War was conducted on another front, as well — in space. In the fall of 1957, the Soviets launched Sputnik I, the first orbiting satellite, and Americans panicked. Fear of "national extinction" and fear of being intellectually inferior to the USSR spurred a scientific and technological revolution like never before in the U.S. We were determined to be the first to launch a man into space, and the race was on!



The first commercial jetliner, the Boeing 707, carried 175 passengers for Pan Am, and made the world even smaller.



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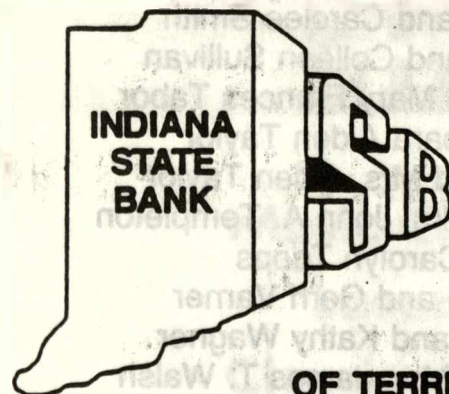
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 1981 — "Vaudeville . . . Once Upon a Stage" — Indiana Theatre
 1982 — "A Portrait in Ragtime" — Old Elks Building
 1983 — "Stage Door Canteen . . . USO Show" — 9th Street Armory
 1984 — "Vigo County Courthouse Centennial" — Vigo County Courthouse
 1985 — "Speakeasy at the Crackerbox" — Tirey Memorial Union
 1986 — "The Wabash Valley Flyer" — LeFer Hall, St. Mary-of-the-Woods College
 1987 — "Another Opening, Another Show . . . A Salute to Broadway Musicals" — Tilson Music Hall
 1988 — "River City Rally: Campaign '04" — Hulman Civic Center
 1989 — "Midway Magic 1893" — Tirey Memorial Union
 1990 — "Stardust Memories — Dancing at the Terre Haute Trianon" — Hulman Civic Center
 1991 — "The Mayflower Room Remembered" — Hulman Civic Center
 1992 — "Peacocks and Popcorn ... 70 Years of Entertainment" — Indiana Theatre
 1993 — "Fads and Fins - The Fabulous Fifties" — Indiana Theatre
 1994 — 15th Summer Celebration — To Be Announced

*Thank you for your support and please,
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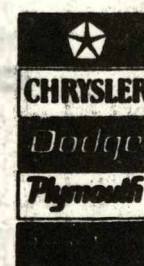
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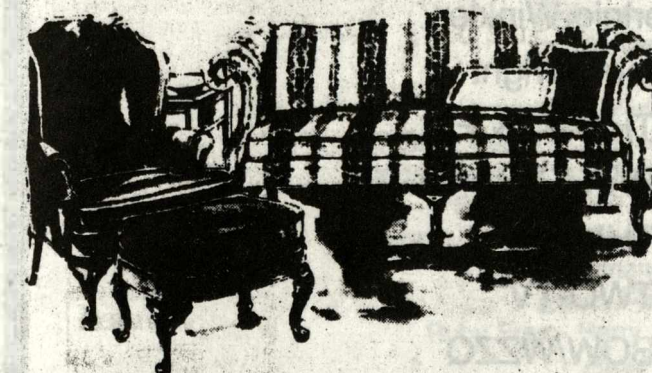
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We welcome and encourage you to become a member of the Vigo County Historical Society. Throughout the year the V.C.H.S. sponsors many interesting programs, activities and events relating to local, state and national history. The Society operates the Historical Museum of the Wabash Valley on South Sixth Street and the Paul Dresser Birthplace in Fairbanks Park. Please join us in preserving, enjoying and celebrating the history of our community.

If you are interested in membership, please return this membership form. Further information is available by contacting the museum at 235-9717. Contributions are tax deductible.

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